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Church Music and Worship

A PROGRAM FOR THE CHURCH OF TO-DAY

BY
EARL ENYEART HARPER

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To My Wife

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FOREWORD

Of all the fine arts in the service of the church, congregational singing, big brother of them all, receives scant attention. Luther wrote hymns for his people, that God might speak directly to them through his word and that they might directly answer him through their hymns. John Wesley was a master mind in the organization and administration of hymn singing and the propagation of the new movement through hymn books and song tracts. Lowell Mason, the father of church music in America, tuned up new areas all over this fair land of ours through singing schools, through people's institutes, through choral festivals. At all times during the Mason regime the urge was to sing; sing, Americans, sing! During the war period we did indeed sing and carried to consummation Walt Whitman's line—"I hear America singing." But since 1919 we have settled back into America's new-old ways—that of buying her music, clapping it on and off the stage, or grinding it out to the corrugated patterns of Camden, New Jersey. We are becoming atrophied through the deadly blight of spectatoritis—looking on, not participating; being mildly entertained, not joyously creating. The Christian Church in particular in seeking redemption from the inert and songless hours of public

worship ("How tedious and tasteless the hours!") looks for outside aid to a new organ or a new hymnal or a new precentor or a new music committee. It is hoped they will turn the trick of transforming painful silences into shouts of praise on the part of God's people.

However effective these agencies may be, the church should rekindle her inner fires, using the old hymns, the old organ, the old leadership, the same time schedules, but give new content, new spirit, a renewed consecration to the holy psalm book or hymnal, and to the truth that God is honored in his people's song, he is worshiped in praise and prayer of hymns, and his children go to their daily tasks with a smile, with stout hearts, and with the will to do, because song is reborn in the heart and throat of man. Hymn singing should become glorified through new methods, new programs, new relationships, a flood of information and inspiration about texts and music, writers and translators, and new opportunities for congregational song rehearsals.

Mr. Harper has done just this in his own church, in greater Boston and in convention gatherings throughout the Union. He *is* hymn singing come back to life, and once sitting under his leadership the thoughtless minister, superintendent, or chorister will never again act slightingly toward hymns or misuse hymn stanzas for packing material, excelsior, time fillers.

Another equally important fine art is the

special music of choir and orchestra, glee club and quartet, majestic pipe organ and singing tones of a good piano. Here, again, the church in America has followed a wrong lead—the ubiquitous quartet choir, a distinctive American institution. Exclusive professionalism of this sort discourages volunteer choirs of adults and children, your boy and the deacon's daughter, from ever becoming Levites, set apart in white vestments at the east end of the altar, for the service of worship through song. The American child is to-day receiving magnificent training in orchestral and choral music, in the classics of all ages, through the public schools and federations of various names. Beethoven is becoming a household word. But this educative process is far from a listening process, a supine saturation without creative skills. Willie makes his own music, he plays the Schubert unfinished symphony in the grammar school orchestra, he learns the French horn, the oboe, the violin tone, and through them community duty or team work necessary to build the total orchestral tone. To sing the "Messiah" from score is to come close up to a master and his utterance and to be converted to better living by this intimacy with the Bible and oratorio inspiration.

The quartet has its place in church music but it is a small sector only of the total musical program of any well-rounded church plant.

The volunteer adult choir, the girls' choir, the boys' choir all await organization in the parish

of the living church. Mr. Harper has done this well in his own parish. They said, "It can't be done," "No children available," "No extra hours," "Jumbled choirs whisper," "Sing off the key," "Are not comfortable to look at," "Ofttimes become the war department of the church." What indictments on the church and its puerile methods with childhood and youth, when the public schools of the United States every day refute these statements! Youth of America, you are the singing hope of the American church. Come back to the church. We will use your skill, your love, your ambition to achieve through choirs, orchestras, festival programs, thoroughgoing organization and drill, appealing and high grade music, perfect and worshipful performance.

Other fine arts, such as drama and pageantry, and the movies and still or stereopticon picture, are less vital to the life of the church, the worship of Almighty God, the redemption of the youth and childhood of to-day. This timely book will hearten the sister arts, used day in and day out, of congregational singing and exploring the riches of the hymn book, and the special music of the choir, quartet, soloists, orchestra, organ.

When wilt thou save the hymnal, Lord,
O God of music, when?
Not artist's vogue or quartet mode,
But singing hosts of men.

H. Augustine Smith.

Boston University, February 12, 1924.

AUTHOR'S PREFACE

If there is any justification for giving this work to whatever public may be interested, it is that of practical experience and consistent experimentation. The principles and theories herewith presented have not only been applied and tested, but they have very largely grown out of experimental practice. The organization recommended has been effected and is successfully functioning. The repertoires, programs, and services have been privately rehearsed and publicly presented, some of them many times.

The writer has a strong conviction that through progressive educational development the music and worship of the Protestant Church may not only be made more satisfying and attractive, but that the spiritual consciousness of the people may be deepened, their lives enriched and made happier, and stronger ties of fellowship wrought than in any other way.

Occasional and spasmodic efforts will not accomplish these results. Ministers and laymen together must consider the whole subject as one worthy of serious thought. In the light of such experiments as have been made they must proceed to secure or develop competent leadership, effect complete organization, and inaugurate constructive programs of educational, artistic, and

religious worth, to the end that the desired results may be attained and conserved.

This book, while not written as giving a factual account of efforts made or being made, is nevertheless based upon a program worked out along the lines indicated.

Words of deep appreciation and sincere thanks are due many people for invaluable assistance rendered in developing the program itself which forms the basis of this work, and in preparing this book for the press. Particularly should be named Professor H. Augustine Smith, head of the department of Fine Arts in Religion at Boston University School of Religious Education. He has given counsel and advice, has opened the way to opportunities for experience and experiment in many great religious conventions, conferences, and institutes, and has himself freely contributed to the repertoires, services, and programs incorporated in this work or in the Appendix.

Clara Lieber Harper, wife of the writer, through loving counsels, assistance in the work of preparing and directing programs of music and worship at home and abroad, through bringing her soloist's art to the service of Christ and his church at every time of need, through expert direction of Children's and Young People's Choirs, and especially through constant frank and fearless criticism of her husband's principles and methods of procedure, has rendered such service as can never be adequately acknowledged nor repaid.

To these names must be added those of a host of other men and women, religious workers and musicians, leaders in churches, conferences, conventions, institutes, church federations, Sunday School Associations, forums, conservatories of music, universities, and even in civic offices, who, generously and effectively, have opened the way for presentation of principles and application of methods in public gatherings of almost every conceivable type, secular and sacred, great and small. Thus they have made it possible for the writer to have the benefit of an invaluable body of criticism, both favorable and adverse, from men and women looking upon the work from innumerable different viewpoints.

One of the very greatest debts of gratitude is owed to the official board, the members of the four choirs, the congregation and the friends of Centenary Methodist Episcopal Church, Auburndale, Massachusetts. Their friendly cooperation, their loyal devotion, their generous personal and financial support, their quick responsiveness to every practical suggestion for development of their church program of service and inspiration, in connection with the music and worship or any other phase of religious endeavor, have inspired and strengthened their pastor times without number.

A word should be spoken in this preface concerning the personal attitude of the writer toward the whole program of the church and the

place music and worship has in it. He is a minister of Christ, not a musician and not a specialist in the field of religious education. He simply believes in a balanced program of church work and service which gives adequate emphasis, and support to every legitimate life value, economic, physical, recreational, social, intellectual, æsthetic, and, in all and through all, the moral and spiritual. But he believes that the average church will not attain a truly balanced program until it stresses music and worship much more emphatically than it now does.

An earnest personal desire actuates the writer in all this work, aside from that of presenting a great problem and a consideration of its solution. That is to put one hand in that of his brother minister, and the other in the hand of his brother Christian servant, the church musician, and to bring them more closely together. It would be a wonderful thing if ministers and musicians in the church of Christ could be united in consciousness of cooperative Christian ministry and service, each with a full and sympathetic understanding of the other's problems and purposes, and of the possibilities of mutual assistance and inspiration in carrying on the work of building Christ's kingdom on earth.

EARL ENYEART HARPER.

Auburndale, Massachusetts,
January 1, 1924.

CHAPTER I

THE PROBLEM AND THE NEED

A. Two Evils

One of two grave evils inheres in the musical program of the average Protestant church. In many churches an organist is engaged, a soloist, quartet, or possibly a small choir employed, and the officials, Music Committee, perchance the pastor himself, feel that every obligation is met, all responsibility discharged. No consideration whatsoever is given to the development of the musical and religious endowments of the rank and file of the church and parish membership. The children are not trained to sing and worship; the young people are not acquainted with the rich musical and liturgical literature of the church; the adults do not have the errors of their ways in congregational song and public worship pointed out to them. There is no educational effort, no progress, no development. Large amounts of money are expended without obtaining permanent enrichment of the lives of the people or perceptible improvement in the services of worship.

On the other hand many churches organize volunteer choirs, engage song leaders, and advertise "Special Music," "A Big Sing," or a "Bright

Service of Song," but low standards are accepted, both as relates to the material used and to the method of presentation. The great music of the church is never rehearsed by the choir. Someone in leadership has an idea it is too difficult, or that the congregation will not appreciate it. Instead, little, sentimental, cheap songs and anthems are rendered by the choir Sunday after Sunday. Even these are poorly sung because, in the absence of any artistic or educational ideals, the choir is not properly trained nor the music effectively interpreted.

As regards the congregational singing of these churches, the only good word that can be spoken for most of it is that a kind of superficial enthusiasm is stimulated. The song leader, sometimes a gifted and intelligent musician, conscious enough of the enormity of his artistic offense, follows the advice and dictation of a pastor or music committeeman who realizes neither his artistic nor religious offense, and gives out to the people songs of no worth whatsoever, trashy jazz as to music, banal sentiment and cheap rime as to text.

When there is brought into the leadership of this already bad and degrading program a song leader who is no musician, but a kind of cross between a circus clown and a college-yell leader, and when there is placed at the piano as accompanist a trickster who specializes in what someone has fittingly characterized as "dives and uppercuts," in scales, arpeggios, glissandos, and synco-

pations, then has the musical service of the church sunk to the uttermost depths. It is irreverent, antagonistic to any true religious thought or worship, disgusting to those who appreciate artistic qualities in a service of song and decent orderliness in worship; and sometimes in spirit and execution it amounts almost to blasphemy.

This severe indictment is made thoughtfully and regretfully, and in the light of extensive observation and experience. The facts which draw it forth should challenge every Christian leader and minister, every Christian school, college, or seminary, and every convention, conference or institute of Christian leaders and workers, to make a careful appraisal of the conditions with which they are confronted, or which, perchance, they are tolerating or even approving, and to take effective action to change these conditions for better. Only spiritual dullness or indifference can leave any Christian leader or worker unimpressed with the need for a genuine, constructive, educational program of church music and worship that shall call the church back to reverence and earnest religious thought, and that shall develop in the lives of children, young people, and adults a spirit and a technique conducive to true worship and uplifting song—worship given expression in worthy music and ritual, music and ritual that is permeated with the atmosphere and spirit of worship.

B. The Twofold Need

On the one hand there is need for a program of music and worship that shall touch the hearts and lives of all the people. The formal service in which the congregation sits passive, inactive, and unmoved is powerless and ineffective. The potential capabilities of the people of such a congregation, dormant and undeveloped, cry out in a kind of silent accusation that the church has failed to render them one of the greatest services possible—inspiration, exhortation, and training to the end that congregational and choral song and worship may be developed and perfected.

On the other hand there is need for a program that shall espouse the very highest ideals of music and art, of ritual and liturgy, a program which shall bring the people to comprehend, and to actively and enthusiastically use, the great means and instruments of religious worship handed down from generation to generation. Instruments and means emanating from the greatest minds and most reverent hearts of the ages—hymns, anthems, chants, responses, antiphons, rituals, prayers; likewise dramas, pageants, processionals, pictures, paintings, sculptured work; even temples and buildings which manifest the highest inspirations of the architect.

On the one hand the people must be inspired and trained to make personal use of the means of worship.

On the other hand the highest ideals, religious and æsthetic, must be insisted upon.

C. A Practical Program Needed

Whatever program may be proposed must be practical for general adoption. It must take into account the technical deficiencies of the great majority of the people in the congregations of our churches and must state its principles and teachings in terms that can be understood and comprehended by all. It must be a program which can be contracted and applied in part in the rural or village church. It must be capable of expansion to serve the interests and needs of the city church where membership and congregations number many hundreds, possibly thousands. It must be a program which can be applied in principle at least in the great conferences, conventions, and institutes of churches and religious organizations, whence impulses to new and better religious endeavor are sent broadcast, and where leaders of local church activities come to learn new methods and new principles.

D. A Program of Aesthetic Worth Needed

The Church of Christ has a very great responsibility to put the stamp of its approval upon good things only. In every realm of human life and endeavor this is true. Jesus came that people "might have life and have it more abundantly," and it is true to his spirit and to the best

discoverable impulses of Christian teaching everywhere and in all time to state that this applies in the realm of æsthetics as well as elsewhere. If there ever was a day when the Christian Church conceived its mission to be the salvation of a soul which it understood to be an "abstract 'something, we know not what,' apart from actual bodily, intellectual, æsthetic and even moral interests" of life, that day has gone, deservedly gone forever. The Christian Church to-day must see its duty to save men whole, to rescue them from low ideals and stunted development in every phase of life.

And the church is increasingly recognizing this fact. It is rather clearly comprehended to-day that men cannot be spiritually saved nor truly served through a church which countenances poverty, unfair and inconsiderate treatment of employees by employers, or wages insufficient for a good living. The church of to-day is interesting itself in the economic well-being of men and women, studying and striving to the end that it may be a means of freeing them from the *spiritual burden and depression* of poverty, want, and injustice.

So in the realm of physical health the church is seeking to serve and save men by means of hospitals, homes, health camps, gymnasiums, and training in athletics and calisthenics. The church would be untrue to its full mission if it preached a salvation that did not include deliverance of

the people from bodily weakness, imperfection, suffering, and disease.

The development of a religious profession of recreational leadership manifests the consciousness of the church of to-day that it must seek to help man develop his play instinct.

The Sunday-school kindergarten party and the espousal of a great world-wide fellowship for righteousness, political and social as well as religious, are alike signs that the church realizes it has a responsibility to seek to save men from too meager association and fellowship.

The schools and universities of the church, the sermons preached from every pulpit exhorting the young to attend the schools of higher education, the influence brought to bear that better books may be read, the interest of the pulpit in philosophy, psychology, science, and literature, the ardent effort to better the educational standards of the church school—all these things are indicative of a consciousness on the part of the church that the "more abundant life" involves development of the intellect.

The church is avowedly and manifestly interested in and concerned about the welfare of men in matters economic, physical, recreational, associational, and intellectual, to say nothing of the deeper matters of moral and spiritual import. It seems that Christian idealism will not be content with anything short of the highest attainable standards in these realms of human life and

experience. People are to be led to more and more abundant life until they have come, under the tutelage of the church, to the *most* abundant life possible.

And yet, evidently, there are Christian leaders who feel, and also churches, and even church schools, that feel that the Christian religion has no responsibility in the realm of art. Their attitude bespeaks a belief on their part that men may not only be suffered to lose their lives æsthetically and still be spiritually saved, but that the Christian Church may at one and the same time be an active agent of damning them æsthetically and saving them spiritually. Witness the cheap and vulgar services of music and worship already referred to; witness the spirit encouraged in the so-called "Praise Services" of the conferences and conventions of the church, especially where young people, most susceptible of all to such influences, are involved—a spirit of "hip, hip, hurrah," of noise, and sensuous excitement, ugly-colored froth and foam with nothing clear, deep, nor profound underneath; witness the crass advertisements of some churches in our cities and some churches in the country; witness the entertainments, plays, and would-be concerts given under religious auspices; witness the failure of the church on every hand to instruct its people in the great music, art, sculpture, architecture, and literature of religion; witness all this and then hear those who are responsible for it solemnly

asseverate that it is all in the interest of saving mankind.

This is putting the stamp and seal of Christian approval upon that which is really bad. It is teaching the people under the auspices of that institution which should stand for the most perfect life attainable, that æsthetic development and true culture have no place in Christian life. It is a dark stain upon the soul of the church.

The writer does not forget that the world owes to the church the very greatest imaginable debt for nurturing, conserving, and developing all true art. He does not forget that such a regal art as music, for instance, was, during the most vital periods of its development, entirely dependent upon the Christian Church for financial support, for the personnel of its leaders, and for a field in which to practice. He does not forget that many churches to-day stand for the highest and truest things in art, nor that our church schools provide conservatories of music and schools of painting, sculpture, and architecture where the very highest ideals predominate. But neither can he forget the things he has seen and suffered in churches, conferences, conventions, and institutes, to say nothing of seminaries, preachers' assemblies, and even schools of religious education throughout the country.

It is time for the church to realize that she cannot consistently preach "more abundant life" and neglect man's æsthetic endowment. It is

time for the church to awaken to the fact that she is an unconscious agent of evil when she allows herself to espouse, in reference to Sunday services, morning or evening, in services of worship and song, whether in revivals or young people's gatherings or elsewhere, any kind of a program that does not help to lift men and women to the level of their best, æsthetically and artistically.

E. A Program of Religious Spirit Needed

It will not do for any lover of art to conclude that the time has come or ever will come when the Church of Christ should become a conservatory of music, a studio for teaching and displaying painting, or a school for instruction in the method and technique of any art whatsoever.

The church should have a high regard for the standards and principles of art, should establish, maintain, and support schools where art may be studied and taught, and should urge her people to grant all true art an opportunity to bless and inspire them to the fullest possible degree. But the church is not interested in art primarily for its own sake. Her interest in art, and in every other subject of human study and thought, is primarily for life's sake. Or, if we make the term "religion" to have as broad scope and as full meaning as is the tendency in present-day thought, we may say that the church is interested in art primarily for religion's sake.

After all, the Church of Christ is primarily interested in developing man's religious endowments, in providing him with motives that shall drive him on, and guide him aright, in his life and work. And it teaches him that when he has developed every endowment of ordinary life to the full, spiritual life still transcends any experience he has had, any development he has attained. The church continually challenges him on to higher levels of thought and consciousness. She leads him to lay hold by faith upon the hand of God and to suffer himself to be drawn up to fellowship and communion with his Maker.

Art in general, and music in particular, as we shall presently see, have been and continue to be of the greatest possible service in developing man's religious nature, in bringing him to an experience of communion with God and fellowship with Jesus Christ.

F. The Problem and the Need

The need is that the church shall have a constructive, educational program in music and worship, which shall result in the development of the talents of the individual members of the congregation, draw the general congregation into active participation in the services of worship, and afford such training and leadership to all the people as to make this participation musically effective and spiritually worshipful. It must be a program founded on as high ideals of music

and art as are at all possible or practicable. At the same time it must be a program which leads surely and straightly to real religious uplift, inspiration and experience.

All true art has its place in the program of the church. But of the arts music is the most available for practical religious use. It is with a program of musical education and development in the church that issues in true worship and a deep religious consciousness that we are chiefly concerned in the pages that follow.

CHAPTER II

MUSIC AND RELIGION

Their Association

A. Historical Outline

As a matter of historical fact, music and religion have for ages been intimately associated. Particularly, though not exclusively, is this true of the Christian religion and the Israelitic religion out of which Christianity developed.

The Israelites, under Moses, used music, both vocal and instrumental, singing, and dancing, as a means of praising God for their deliverance from the cruel bondage under which they suffered in Egypt.

David, in hours of victory, triumph and joy, made musical expression of his thanks and praise to God, while in the many hours of sorrow, woe, and penitence which he experienced, he voiced his lament in plaintive melody and song.

The Psalms, which give full and artistic expression to the profoundest experiences of men of most advanced religious thought, were compiled as a hymn book for the Temple worship.

Jesus and his disciples, as they came to the closing moments of that Last Supper they ate together before going out to the Garden of Gethsemane, sang a hymn together. Surely, Jesus

would not have led his disciples in song at a time like this had he not found in music a reverent and adequate means of worship and communion. Without much doubt we may believe that often during the days they walked and talked together Jesus and his disciples lifted up their voices in song, the more effectively and fully to voice the emotions and spiritual experiences awakened and aroused in them by the messages and revelations so freely and intimately vouchsafed them from God.

The Christian Church, beginning to take form and to acquire self-consciousness, taking its example both from the Temple worship and from the Master whose life and teachings gave it birth, sang and played instruments.

As the gospel message was carried abroad into foreign lands and as Christians multiplied upon the face of the earth, music went everywhere as the handmaiden of the church.

In Rome, when Christians were a despised and persecuted sect, outlawed and hounded to imprisonment and even death by the soldiers of the empire, at the risk of discovery they lifted up their voices in songs of praise, prayer, exhortation, and dedication. When by edict of the ruler the religion of this lowly and persecuted sect became the state religion of the great empire, when the Christian Church began to develop into the powerful Roman Catholic Church of later days, music was regarded as a great and important

part of religious worship and ceremony, and a special order of ministers and priests was set aside to study and practice the art.

In a convincing chapter in *Excursions in Musical History*[1] Helen and Clarence Dickinson set forth the use of music in great religious movements. The Gnostics found music, singing especially, "their chief aid in proselytizing," while "another great heresy in the early church, the Arian heresy, owed to its hymnody its enormous spread and influence throughout both West and East."

As the Roman Church began to manifest paganism and corruption radical movements broke out against her. The Albigensian and Waldensian heresies were early and prominent among these. Among the adherents of each movement were numbers of poets and troubadors who expressed in language and sang to music their faith and doctrines. So marked was this feature of these movements that, according to the professors Dickinson, "a great historian could write, 'Poetry was the wings of the heresy angel; the two greatest forces of the century were the lance and the harp!' "

In an effort to give to the people songs "which, as he himself wrote, 'shall be not merely dignified but holy; which shall be as spurs to incite us to pray to and praise God, to meditate on his works, to love, fear, honor, and glorify him," John Calvin associated with himself the poet

[1] *Excursions in Musical History*, Helen and Clarence Dickinson. H. W. Gray Co.

Clement Marot, and afterward Theodore de Beza, who translated the Psalms into metricized French. In setting these to music Calvin had the services of no less musicians and composers than Claude Goudimel, teacher of the great Palestrina, and Louis Bourgeois, composer of the long-meter Doxology. So important did Calvin consider music to be in the life and work of religion that he caused a school to be established at Geneva and supported "at the expense of the state for the purpose of teaching the young to sing, to qualify for leading the music in the church."

John Huss, the great Bohemian reformer, interested himself in music as a factor in religious endeavor, "established a school for singers in connection with his Bethlehem Chapel and—compiled the first Protestant hymn book."

The Moravian brethren, a sect later to exercise a profound influence upon the great English religious leader, John Wesley, were noted for their singing, and, indeed, their first great exercise of influence over Wesley was through the singing of a group of them on board a ship in which they and the founder of Methodism sailed across the Atlantic in the year 1735.

The great Swiss leader, Zwingli, one of the few men able to measure wits with Martin Luther in theological debate, was a gifted musician, both a player of instruments and a singer. He used his musical gifts to such an extent and to such advantage in his religious work that "his enemies

called him the 'Evangelical Flute,' and said of him, 'He goes through the land, this new Orpheus, leading the beasts.' " Commenting upon this the authors of *Excursions in Musical History* say, "They said this in derision; he might have gloried in the truth of it, in the power to lift men above bestial levels through his teachings and his music."

The greatest of all religious movements or reforms was that one led by Martin Luther. The work and teachings of many reformers, aroused to action by the growing evils in the Roman Catholic Church, prepared the way for this, which was in reality a kind of climactical culmination of many movements. Martin Luther was the man able to sum up the objections to the Roman Catholic system and to personally win men of influence and prestige to his standards. It is impossible to measure the importance of this movement and likewise the contribution made by its leader.

Both in the Lutheran Reformation itself, and in the life of its leader music had a very large place. Dr. A. C. McGiffert, in his biography[1] of Luther, states that "speaking of music in later years, he called it one of the most beautiful and lordly gifts of God, ranking it next after theology in importance." On one occasion "he exclaimed enthusiastically, 'He who is musical is equal to anything.' " He insisted that music should be taught in the public schools, and one of his favo-

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[1] *Martin Luther, The Man and His Work*, A. C. McGiffert, The Century Co.

rite diversions was to pass an evening singing and playing with his friends.

In his religious work Luther made the very greatest use of music. One of the famous theses which were nailed to the door of the church at Wittenberg demanded that the congregation be permitted to sing in religious service. The reformer himself wrote many hymns, words and music both, including the great chorale, "A Mighty Fortress Is Our God," called by the poet Heine the "Marseillaise of the Reformation." He set others to work, both writers of hymns and writers of music. He had the people taught and encouraged to sing. So great emphasis did Luther place upon music in the Reformation movement, and so effective was music as a means of religious propaganda and inspiration that Coleridge said, "Martin Luther did as much for the Reformation by his hymns as he did by his translation of the Bible." It was Martin Luther who called music "The Art of the Prophets."

In England the Independents, Separatists, and especially the Wesleyans, used music and encouraged the people of their congregations to sing. One of the two great leaders of the Wesleyan movement, Charles Wesley, rendered his greatest service in the writing of hymns and in musical leadership. His great brother, John, through continual personal composition of hymns, through directions to his preachers to teach their congregations to sing, through influencing and approv-

ing the passage of resolutions in the conferences of the preachers favoring the development of congregational song, through editing of hymn books, and through incorporating in these books directions and instructions to the congregations as to why and how they should sing, constantly bespoke his deep regard for the art of music as an adjunct and aid in religious service.

It has sometimes been stated that the early settlers of America, deeply religious men, were averse to the use of music in the churches. Undoubtedly there were many who were. But examination of many tracts and booklets dating from those early days, found now in the Music Room of the Boston Public Library, reveals the interesting fact that writings and sermons on music in worship were apparently expected from the ministers. In 1647 John Cotton wrote a book entitled *Singing of Psalms a Gospel Ordinance*, in which he particularly urges the singing of religious music with a "lively voice." In 1721 Cotton Mather wrote a work entitled *The Accomplished Singer*, in which the particular point made is that of the necessity of expounding the psalms that the people may be led to consider and understand the meaning of the words they sing. In 1720 the Rev. T. Symmes, of Bradford, Massachusetts, wrote on *The Reasonableness of Regular Singing*. In 1721 the Rev. Thomas Walter wrote a tract on the subject *Grounds and Rules of Music*, and the Rev. Josiah Dwight, in the year 1725,

wrote an essay to "silence the outcry that has been made in some places against regular singing." These are but representative of a considerable body of literature published in those early days in defense of and propaganda for music in religious services and worship.

Every great evangelistic movement has been borne along on wings of melody and song. Dwight L. Moody himself repeatedly acknowledged his great indebtedness to Ira D. Sankey in his epoch-making evangelistic work. Every embryo Moody has sought an embryo Sankey. Just as evangelists have failed to measure up to the standards of spiritual and religious insight, influence, and results of the master evangelist, so leaders of evangelistic song have fallen far below the sincere and earnest Sankey. The type of music used, the mood and spirit of its use, and the atmosphere of the evangelistic service as a whole has fallen to low levels in recent evangelistic campaigns, but the need for music has been felt and recognized nevertheless, and in some manner effort has been made to meet that need.

According to Professor H. Augustine Smith, one of the outstanding present-day protagonists of good music and of effective use of music in religious services, from one third to one half of all the time given to public worship in our churches is given to music, and from one fifth to one third of all the money spent by the Christian Church in carrying on its work is spent upon its music,

in providing organs, instruments of various kinds, hymnals, choral works, anthems and solos, in employment of musicians to lead, to play, and to sing.

In an excellent work by Professor Waldo Selden Pratt, *Musical Ministries in the Church*,[1] we read that music "now has its own literature and periodicals, its own established commercial enterprises, its own professional class, its own systems of education, its own vast circles of devotees and students, its own artistic laws and doctrines, its own organic momentum as an independent fine art, at least coordinate with the other fine arts." A little later we read that "the art of music is what it is to-day largely in consequence of what religion has done for it." "By this," says Professor Pratt, "I mean that the demands that religion has placed upon music, the opportunities and incentives for its development that religion has afforded, and the basis of knowledge and character that religion has supplied for musical culture—I mean that these have furnished to music the necessary occasion and atmosphere and nutriment for its growth to the status of a great and famous art."

Summary

So we see that music and religion have been associated, intimately and inseparably associated. From the beginning of Israelitish history, through

[1] Fleming H. Revell Company, Publishers.

the days when Jesus was here in the flesh, through the periods of great missionary expansion of the early church, the growth and development of the Roman Church, the reformation movements within and the rebellions without that church, through the evangelical movements on the European continent and in England, through the Pilgrim conquest of America in the name of God, through the evangelistic efforts in America, and continuing in ever-increasing degree to-day, music has had a home in the Christian Church, a home where, in spite of much misunderstanding and mistreatment, there has always been welcome and love and affection for the great art.

In the light of this long-continued and increasingly intimate association we may safely infer that there is some vital relationship between music and religion. What that relationship is we shall discuss in the next chapter.

CHAPTER III

MUSIC AND RELIGION

Their Relationship

Religion and music have been "keeping company" for a long period of time. Music must be something more to religion than a mere pleasant means of "brightening" the public services of the church and passing the time until Scripture, prayer, and sermon are brought to the waiting congregation. There must be an important service which music renders religion. There must be a vital relationship between the two.

What the nature of that relationship is is a question difficult to answer in concrete fashion. Some aspects of the relationship are almost intangible, to be felt and experienced in spirit rather than observed and described in analytical manner. But we may at least attempt to set forth some of the aspects of this relationship.

A. Music Is a Means of Spiritual Impression and Expression

Man has always associated music with things divine. Melody, harmony and rhythm, sweet sound and inspiring movement have ever brought to his mind thoughts of God. In pre-Israelitish and non-Christian religions instruments of music, crude enough ofttimes, drums of hollowed wood

and flutes of reeds, cymbals of clanging brass and bells of tinkling metal, have summoned men to worship and brought into their minds and hearts the awed consciousness that

"The vastnesses above [him]
Are filled with spirit forces, strong and pure."

Something of this may have been in Dryden's mind when he wrote:

"When Jubal struck the chorded shell
His listening brethren stood around,
And, wondering, on their faces fell
To worship that celestial sound;
Less than a God they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well."

Early Christians, leaders and laymen alike, unhesitatingly ascribed to music divine origin, and it was very common for worshippers to declare that they heard the angel voices of their beloved dead joining in the song of the choir.

The melodies and chants of the church were believed to be inspired by the Holy Spirit. Professor Edward Dickinson, in his *Music in the History of the Western Church*,[1] gives the following account of certain legends which prevailed in the Middle Ages:

"It was long believed that Gregory the Great one night had a vision in which the church appeared to him in the form of an angel, magnificently attired, upon whose mantle was written

[1] Charles Scribner's Sons, Publishers.

the whole art of music, with all the forms of its melodies and notes. The Pope prayed God to give him the power of recollecting all that he saw; and after he awoke a dove appeared who dictated to him the chants which are ascribed to him."

Professor Dickinson also tells of another legend. "A blind man named Victor, sitting one day before an altar in the pantheon at Rome, by direct divine inspiration composed the response 'Gaude Maria,' and by a second miracle immediately received his sight." "Another story from the same source tells how a monk of the convent of Saint Victor, while upon a neighboring mountain, heard angels singing the response 'Cives Apostolorum,' and after his return to Rome he taught the song to his brethren as he heard it."

Legendary and mythical as these accounts are, they testify of the belief that has persisted through time that music is the divine art, that it is the direct gift of heaven, that it brings to man thoughts of God, and that the life that is spiritual expresses itself most naturally, fully, and satisfactorily through the medium of melody, harmony, and rhythm.

Religion is, after all, something to be experienced rather than something to know. No true religion falls short of a consciousness of communion with God and an experience of fellowship with Christ. Art in general, and music especially, puts man into a frame of mind and mood

to perceive spiritual truth and gives him a medium through which he can express himself in love of God and fellow men as he can in no other way.

Not even in language can he thus express himself. With appreciation of the truth involved we may read the lines from the poet Moore:

"Music!—O how faint, how weak,
Language fades before thy spell!
Why should feeling ever speak
When thou canst breathe her soul so well?"

B. Music Prepares the Way, Mood and Atmosphere for True Sermonizing

Closely related to this first fact—that music is an agency of spiritual impression and expression—is the second, that music gives frame and setting to the service of worship. And the service of worship properly conducted and earnestly participated in is the greatest aid the preacher can have in presenting spiritual truth.

After all, the task of the preacher is not primarily to impart to his people in an intellectual manner facts, figures, statistics, and items of information. All these have their place in his message, but they are not the end and aim of his message. The great preachers of all time have been and are to-day men who have a deep, poignant, and abiding experience of the presence of God in the world working out eternal principles of righteousness. Their religion is some-

thing they experience and feel rather than something they know in terms of mental comprehension, and their task is to induct others into that experience, into the happiness and the joy, the sense of responsibility and apprehension that come to those who set as the goal of their life's endeavor the furthering of the building of God's kingdom in the world.

For the most part they have only cold and formal words, sentences and phrases with which to impart this experience to their people. These they seek to surcharge with the passion and fervency of the sincere orator, that they may make their people feel with them. Now, let the people be cold, unresponsive, previously unmoved, and the minister's task is a well-nigh impossible one. If by virtue of his own strong emotion and ability to project that emotional state into the minds and hearts of his congregation he does succeed in stirring them to a responsive and receptive attitude, he has used most of his time, strength, and material, and has little left with which to drive home his thought so as to produce conviction and action.

But let the service of worship, the singing of the hymns, the rendition of anthems, chants and responses, the reading of the psalter, be all that it can be and ought to be, and the work of the preacher is half done before he announces subject or text. He has only to cast himself into the emotional stream already running strong and

carry his audience on to the specific goal which he aims to attain.

It is noteworthy that so many of the great and effective preachers of the gospel have been men who realized and committed themselves to the power of music and the service of worship to give proper setting and to create the right atmosphere and mood for their messages. Notable among these are, of course, Luther and Wesley, leaders of the two greatest religious movements of all time, and Moody, evangelist extraordinary of the past century. Of the music these men sought and fostered in their services it might be said as Byron said of the harp David played,

"It softened men of iron mold,
It gave them virtues not their own;
No ear so dull nor soul so cold,
That felt not, fired not to the tone,
Till David's lyre grew mightier than his throne."

C. Music Attracts Congregations and Affords a Means of Ensemble Worship

The third fact concerning the relationship of music and religion is that it has power to convoke congregations and to give them a means of united worship, prayer, praise, and exhortation.

Spiritual religion has awakened response and found expression most markedly in congregations and assemblies. In the congregation of men

and women assembled for worship and service has most religious experience taken its rise. This is not to say that there are not exceptions to the rule, nor is it an attempt to even establish a rule. But every preacher and religious leader recognizes the principle involved, call it psychological or something else, and few there are who have not found their efforts blocked from time to time by the small numbers of worshipers and listeners attending religious services. The spiritual life of the church has largely developed under the influence of congregational gatherings. The leaders of Christian work have always centered their efforts largely upon the public service. Any agency that can successfully serve the church by bringing people into its services and by affording its congregations full and free religious expression is of the utmost importance and worth to the church.

The great size of the congregations that constantly attended the preaching of the Lutheran and the Wesleyan leaders is a source of amazement and sometimes of discouragement to the Christian worker of the present day. Ofttimes the gathering of these great groups for religious service and instruction is ascribed entirely to the great preaching of those days. Of course this fails to take into account the environment of the people, the historical setting of the movements and the more common, if somewhat superstitious interest of the masses of those days in religious

subjects. But it likewise fails to take into account the great service music, especially congregational singing, rendered in bringing the multitudes together.

Luther gave back to the people a privilege the Roman Church had denied them for centuries—the privilege of congregational song. Not only that, but he himself set to work, and he set his followers to work to write words and music for the people to sing. And the people came together, in some degree at least, for the joy of great congregational song, for the delight of ensemble musical expression. One Jesuit priest, a contemporary of Luther's, testifies from his point of view that "Luther damned more souls with his music than he ever did with his sermons," meaning that more people were attracted to him by the music of the Reformation than by any other means or agency.

Of the power of music in the Wesleyan movement to attract people to the meetings and services we have testimony in the words of a contemporary rector of the Church of England, Vincent by name, who says that "Where one person has been won away from the Established Church by the preaching of the Wesleyans, ten have been won away by their singing." And in a little work entitled *Considerations on Parochial Music* he urges that the Church of England begin to train and lead the people in song, that they may prevent the continued loss of members

attracted to the new and growing religious body by their music.

It would be a difficult, probably an impossible task to accurately estimate the service rendered by music to the great revivals of the past centuries in attracting people to the services, but there is no exaggeration in saying that none of these movements would have attained the success they did attain if music and the congregational service had been neglected. It is not quite fair to ascribe all the success of such movements to the men who did the preaching.

To-day one of the great problems of the Christian Church is to reach, interest, and attract people. The temptation is great to seek novelty and sensuous attractions of cheap and worthless type just for the sake of bringing men and women under the sound of the preacher's voice. Such things lower the respect of the people for the church and put them in a mood that is anything but worshipful or conducive to spiritual consideration, thought and experience.

Why may we not appeal to the art of music for aid? Why may we not have in the church the greatest choirs, orchestras, and soloists, the finest productions of oratorios, cantatas, pageants and sacred song, particularly the most exalted and elevated, but warm and enthusiastic congregational singing to be found anywhere in the land? Why may we not so prepare the people and teach and lead them that they will under-

stand, be interested in, and respond to everything that is sung to them or for them, and that they will most effectively and joyfully join in that which is sung by them? It will cost money, yes. We shall have to give up a sermon now and then, it is true. We shall have to put our minds to it to produce leaders and directors of Christian consecration and of strictly artistic training and ability, but it can be done. And if it is done, the people will come as they did of old.

Some may say that even thus there is an element of mere seeking after sense pleasure on the part of the people who will come to the church to hear great music, to witness splendid pageants, and to participate in inspiring congregational song—that they may go away without a definite message and without any leadership toward dedication to the cause of Christ.

True it is that many will come for their enjoyment of the music they hear and possibly of the drama they see. But may we not believe that

> "A song may catch him whom a sermon flies,
> And turn delight into a sacrifice"?

Someone has said that music "is the bridge from the sense to the soul," and many may come to enjoy themselves, who will remain to worship.

But they must always hear and see that which is good and irreproachable as to material used, and most finished in the manner in which it is presented.

Saint Augustine relates in his *Confessions* that, when he went to Milan as rhetoric reader for the city, hearing of the eloquence and oratorical gifts of the Bishop Ambrose, he went to hear him preach, not once, but often. "And," he says, "I listened diligently to him preaching to the people, not with the intent I ought, but, as it were, trying his eloquence, whether it answered the fame thereof, or flowed fuller or lower than was reported; and I hung on his words attentively; but *of the matter I was a careless and scornful looker-on; and I was delighted with the sweetness of his discourse.*" Then Saint Augustine tells us "while I opened my heart to admit 'how eloquently he spake,' there also entered 'how truly he spake,' but this by degrees."

It may afford a sobering subject of reflection for many a minister and many a music committeeman, or for that matter, for many a musical director, to consider whether or not the music and worship of the church is made beautiful enough to attract men and women, and whether it deals with such subject matter that, as it appeals and enthralls with its beauty, by degrees it wins them to a consideration of its truth.

May we not, using the great music of the church, the most perfect and orderly services of worship, the finest dramas, the few worth-while pageants, accepting only the very highest and most artistic standards of presentation, confidently expect in this day of difficulty in Christian

work (has there ever been a day when there was not difficulty?), in this day when the theatrical instinct is dominant as never before, to bring multitudes of people to services of Christian worship because of the beauty and enjoyment they may expect to find, and then have them see through the form of beauty the appealing figure of Jesus, hear through the sound of melody and harmony his entreating voice saying, "Come unto me"?

But it is not only in bringing congregations together that music and the kindred arts can serve the church so well. When people have assembled there is need for common expression in worship, prayer, and praise. When the congregation has been challenged and moved by sermon, service, or drama, there is a real need for a means of common expression in dedication.

In invocation for God's presence in the service of worship and in manifestation and recognition of that presence music serves the church perfectly. Likewise in affording a means of congregational expression to that exhortation which the members would speak to one another, or which all would speak together to the men and women outside the church, music stands ready to serve. Music affords a fully satisfying means of common public expression which yet comports with the dignity and reverence which marks, or should mark, all religious worship. Music, if thoughtfully chosen, and reverently and skillfully rendered by chosen

voices or instruments, or if earnestly and heartily participated in by the general congregation, gives expression to, if, indeed, it does not actually give rise to, that feeling of awe which characterizes man consciously in the presence of God. And not only does it give such expression, but it definitely directs all the thought and attention of man thus prepared in mind and mood for worship, to the true God, to his Son Jesus Christ, and to the Holy Spirit.

D. Music is an Agent of Religious Education

In bygone days Scripture and doctrine were taught to the people through hymns and music, without their being quite conscious of the fact. Scripture was metricized in hymn form, doctrines were incorporated in hymns, and people who could not read, who would not remember what was preached, for the love of music learned the hymns, sang them at their work and at their play, alone and in company, by night and by day. Religious experiences of the great Christian leaders were set forth in hymns and songs, and the people, singing these hymns, were steadily led toward these experiences.

There is a story of Martin Luther, which cannot be vouched for as true, but which illustrates this point very well. It is said he was pondering over the problem of finding a means to disseminate the principles of the Reformation. Many of the people could not read or write. Of

those who could many would not be interested to read and study theological and religious writings, especially coming from the pen of a heretic, condemned by the great Roman Church. And of those who would read, many would be unmoved and unimpressed. It remained for the reformer to find some means of transmitting his message to the people in such a way as to compel attention, insure retention, and arouse emotional response.

One day, according to the account, Luther heard a boy singing on the street outside his study window. He listened, attracted as he always was by music. And as he listened it came to him that that which attracted and moved him so greatly, if made an agent of the Reformation, would in turn attract and move others. Whether or not the story is authentic, certain it is that Luther correctly estimated the force and effect of committing to song the doctrines and teachings of the Reformation, that he proceeded so to do, and that the results greatly justified the procedure.

There is no more effective way to make religious teaching attractive than to set it to music. In the great choral works, anthems, hymnology, and all the rich literature of worship which is the heritage of the Christian Church there is bound up religious truth. One of the great privileges and responsibilities of the religious educator is to release this great body of truth that it may

bless the world. Properly presented and adequately sung, men will listen, or, for that matter, will participate, and with conscious recognition of the truth they hear or sing. They will enter themselves into the proclamation of religious truth unembarrassed, free and vigorous, when they are invited and led to sing, though they might be altogether unwilling to pray, testify, exhort, or preach. And they will not forget that which they love to sing. It is quite uncommon for men to quote the sermons they have heard and the religious writings they have read, but it is not uncommon for people to break out in song at any opportune place or time.

Particularly in dealing with children does music serve effectively in religious education. Children have, perhaps, a freer and more unaffected love for music than have adults. And they have real capability to remember what is taught them. They have a natural love for music. They will sing as naturally and as little self-consciously as the birds of the air. Why may they not be taught to sing worthy and beautiful sacred music, that there may spring from their lips in the moments when they sing, at their play, or at whatever time or place, religious truth, thereby making deeper impression upon their own lives, and likewise impressing the lives of others?

And as a setting for the imparting of religious instruction music serves the same end as it does in relation to the sermon. It prepares the way,

awakens mind and heart to the right mood, weaves its spell upon the spirits of men so that response to the spiritual significance of that which is taught is swift and sure.

Thus in religious education music attracts, compels attention, insures remembrance of the truth taught, puts religious truth into the life in such a manner as to make it ever possible and probable that it will be freely re-expressed, and proclaimed, creates the atmosphere and mood favorable to development of true Christian character and life.

E. Music Brings About Spiritual Unity of Christians of All Times, and in Any Particular Present Time.

The sermons and religious writings of past centuries are little read by the rank and file of men to-day. Probably the Christian pastor or teacher would consider it a somewhat hopeless task to get the great majority of people to study and understand them. Possibly it would not be justifiable to make the effort, for the change in theological outlook and belief is great, even from generation to generation. In the lifetime of many who read these words there has been a distinctly discernible change in general religious beliefs, that is in the creedal, theological and doctrinal beliefs.

But the spirit of Christian love and service abides unchanged and unchanging. There is

need for conservation of the fruits of Christian experience of one century that the next may profit thereby. And in the hymns and services of worship this conservation is brought about. If Christian peoples do not read the sermons and religious writings of a bygone day, they gladly sing the hymns of that day.

Few sermonic or pedagogical statements from the eighth century find their way into the services of the church of to-day. And they might sound strange and foreign if they did. But the abiding spirit of faith and dependence in Christ is sung forth in many a church of to-day in the words of a hymn by Saint Stephen, coming down to us from the eighth century:

"Art thou weary, art thou languid,
Art thou sore distressed?
'Come to me,' saith One, 'and, coming,
Be at rest.'

"Hath he marks to lead me to him,
If he be my guide?
'In his feet and hands are wound-prints,
And his side.'

"Is there diadem, as monarch,
That his brow adorns?
'Yea, a crown in very surety,
But of thorns.'

"If I find him, if I follow,
What his guerdon here?
'Many a sorrow, many a labor,
Many a tear.'

"If I still hold closely to him,
What hath he at last?
'Sorrow vanquished, labor ended,
Jordan passed.'

"If I ask him to receive me,
Will he say me nay?
'Not till earth and not till heaven
Pass away.'

"Finding, following, keeping struggling,
Is he sure to bless?
'Saints, apostles, prophets, martyrs,
Answer, Yes.' "

Ascriptions of prayer and praise from the ninth century are sparsely used indeed in our churches to-day, and many of them would not rightly express the mind and heart of the modern Christian worshiper. But what Christian congregation does not find expression of some of its greatest and most joyful religious thoughts and emotions in Theodulph's hymn from that century?

"All glory, laud, and honor
To thee, Redeemer, King,
To whom the lips of children
Made sweet hosannas ring!

"Thou art the King of Israel,
Thou David's royal Son,
Who in the Lord's name comest,
The King and Blessed One.

"The company of angels
Are praising thee on high;
And mortal men, and all things
Created, make reply.

"The people of the Hebrews
With palms before thee went:
Our praise and prayers and anthems
Before thee we present.

"To thee, before thy passion,
They sang their hymns of praise;
To thee, now high exalted,
Our melody we raise.

"Thou didst accept their praises;
Accept the prayers we bring,
Who in all good delightest,
Thou good and gracious King.

"All glory, laud and honor
To thee, Redeemer, King,
To whom the lips of children
Made sweet hosannas ring."

These are but two chosen from many hymns from the bygone centuries thronging our modern hymnals, bringing down to us the spiritual faith and insight of our Christian forefathers, conserving the religious experiences of bygone days for each succeeding generation, linking together in consciousness of oneness in Christ the true worshipers of all the ages.

As our hymnology binds together the peoples of different succeeding generations and centuries past, so to-day it is weaving a bond of unity among members of different communions, even between peoples of different religious faiths. For in the hymns of the church men of every

religious faith and inclination are finding common expression of their most profound conceptions of God and man. It matters not to the Protestant that many hymns in his hymn book are products of Roman Catholic minds and pens—"Faith of our Fathers," "Lead, Kindly Light," "Jesus, the Very Thought of Thee," and many another. It does not occur to the Trinitarian to refuse to sing "In the Cross of Christ I Glory," on the ground that it was written by a Unitarian; the evangelical churches everywhere find complete and perfect satisfaction in singing those two beautiful prayer hymns, "Sun of My Soul," and "Abide With Me," though written in each case by rectors in the Church of England; Baptist and Methodist make free interchange of "I Know That My Redeemer Lives," and "Jesus, Lover of My Soul"; a Presbyterian minister gave to the world that beautiful hymn,

"I heard the voice of Jesus say,
Come unto me and rest,"

but the Congregationalist is quite as likely to be heard singing that hymn as is the Presbyterian to be heard singing Washington Gladden's great hymn of social service;

"O Master, let me walk with thee
In lowly paths of service free."

The Moravian Zinzendorf wrote

"Jesus, thy blood and righteousness
My beauty are, my glorious dress,"

while the Lutheran, Benjamin Schmolke, wrote,

"My Jesus, as thou wilt:
O may thy will be mine,"

but either hymn may be heard freely sung in any church in the land.

It remains for a Quaker poet to gather up the significance of all of this and to voice it in a hymn that many know and love, "Immortal, Love, Forever Full, Forever Flowing Free," for in the last stanza Whittier writes what all of us may use as our own expression of mind and mood to-day,

"O Lord and Master of us all,
Whate'er our name or sign,
We own thy sway, we hear thy call,
We test our lives by thine!"

In a very true sense, when it comes to the hymnology of the Christian Church

"We are not divided,
All one body we,
One in hope and doctrine,
One in charity."

We may go from church to church, from faith to faith, and yet there is a common heritage of hymns and music that makes us feel, in some degree at least, that we are with our kinfolk.

SUMMARY:

Music is related to religion, then, in a most vital way, as servant and handmaiden, (1) giving

to the church the greatest means of spiritual impression and expression; (2) affording a setting and creating atmosphere for the benefit of preacher and sermon; (3) calling together congregations for worship and affording a fitting, dignified, and adequate means of expression in worship, in prayer, praise, exhortation, and dedication; (4) assisting in religious education; and (5) binding together in oneness and fellowship Christians of all ages, of all lands, races, tongues, creeds, and faiths.

No wonder that Martin Luther one day exclaimed, "Music is the art of the prophets."

CHAPTER IV

THE MUSICAL LEADERSHIP OF THE CHURCH

A. The Minister as Leader of Music and Worship

The ideal leader of the music and worship program of the church is the minister. And logically the task devolves upon him. A part of the definite responsibility that rests upon any minister is to lead the people of the community in which he labors, or a portion of them, in worship. He must instill in them the spirit of worship, he must teach them how to worship, and he must call them together for the purpose of worship. What could be more logical than that he should be the actual leader of the people in acquiring the technique of worship?

The service of worship takes more than one half—frequently two thirds—of the time allotted to a religious service. Music preponderates in this service of worship.

Why should not the minister of the church be trained, through required courses in the theological seminaries, and in special conferences and institutes, to prepare and lead services of ritual and worship, and particularly to lead the people in congregational singing of hymns, chants, antiphons, and even simple anthems?

It is quite true that the average minister is not a gifted musician, but any man or woman of religious devotion, moderate musical ability, and strong and commanding personality, can be trained and equipped to lead the congregational singing. Leadership of choirs requires, of course, the equipment and training of a specialist.

But even though the minister does not actually direct any service or rehearsal in person, he nevertheless should be the leader of the church in its program of music and worship, and in its educational development along these lines. Certainly he should be the head of any music committee or board established for the purpose of providing the church with a program of music and worship. To this end he should be very definitely trained, trained in the art of worship and in appreciation of music at least.

If it be true that the hymnal is second only to the Bible in importance for religious instruction and inspiration; if it be true that the maker of the hymns and songs of a people has a greater influence over them than the writer of creeds and doctrines; if it be true that music is vitally related to religion and that it is the most effective handmaiden and servant of the church, then there is good reason for strongly asserting that the man who is not trained in this field is not completely equipped for the task and profession of a minister of Christ. There is scarcely more reason for having a required course in synoptic

Gospels or in systematic theology in our seminaries and training schools for religious leaders and workers than there is for having a required course of two or three years duration in the subject of music and worship. The minister, director of religious education, and every other leader in Christian work must certainly be trained at least in appreciation of the nature of the service rendered in religious worship and service by music, and art in general.

B. A New Profession—The Ministry of Music and Worship

Even though the validity of the argument thus far be admitted, however, and though the minister himself feel the responsibility that rests upon him and find himself willing to give time, energy, and thought to the problem of music and worship of his church, he may not be able personally to perform any of the duties related thereto. Owing to defective gift, lack of technical training, or possibly to the great responsibility resting upon him in this strenuous modern day, he may find it impossible to direct congregational singing or to conduct choir rehearsals. In the great majority of cases this is probably true, and in the light of this the foregoing section must be regarded as an attempt rather to establish a new spirit and attitude toward the whole work than as an effort to actually enlist ministers in personal leadership of the program of music and worship.

So the specialist in this field must be developed and used. But this specialist should stand as a brother of the minister, a coworker, taking over a portion of the minister's task, a minister himself. Too frequently he is looked upon and treated as a kind of hired man and is accorded no voice nor authority whatsoever in the mapping out of the church program of work, worship, and service. Pastor and people should regard him as an associate minister with great religious responsibility devolving upon him.

And this new leader in the church must understand that he is not merely a musician. His work involves all that the secular profession of music does and much more. In the church he is a leader in worship and a religious educator. He falls short of a true conception of his responsibility and privilege unless he comes to his work with a definite and conscious purpose to enrich the lives of the people and to lead them into ways of spiritual impression, expression, and experience.

There is a great field opening up for his service. He has not, as yet, a fixed place in the organization of the church, nor has his profession a distinctly defined province nor a definite name. He may be called a "Minister of Music," "The Director of Music and Worship," or, more comprehensively, the "Minister of the Fine Arts in Religion." In this latter case it is understood that he enters into the field of pageantry, drama,

and visualization, and very extensively into the field of ritual.

But the new profession is growing and developing. Young men and women are preparing themselves for it, talented young men and women, who, a few years ago, would have entered the service of the church as ministers or missionaries and submerged their artistic gifts, or who would have gone into the profession of music, with a consequent abandonment of the religious emphasis in their work. Now they are preparing themselves to enter the service of the church and to carry on their ministry through the medium of music and worship, and of the fine arts generally.

Likewise is the field growing and developing. Indications are that in another decade or so the new profession will be thoroughly established in the larger city churches at least, and that through cooperative effort of different churches in a given community, or of churches in neighboring towns and villages, the new profession may carry its blessing and inspiration to the remote parts of the country. It is quite imaginable that some great denomination, catching a vision of the religious significance of the new profession, will create a department in its organization for nation-wide promotion of such a ministry and service.

C. Qualifications of the Director of Music and Worship

The young man or woman who enters this new

type of ministry must set up a very high standard of training and equipment as essential to success.

From a purely musical standpoint this director should be thoroughly competent, trained and efficient as a director of choral organizations. And the church must insist upon this. It is a great fault for the church to give her choirs and her congregation into the care of an untrained and unskilled director. This always results in the establishment of low ideals, in a lack of artistic and spiritual excellence in the preparation and presentation of services and programs; and it likewise inevitably discourages choir and congregation and tends toward decadence and disruption of the entire program.

The director of the church choir should be competent enough to win the confidence and respect of the trained and critical musicians of the community. He has to deal with some of the greatest musical works ever written—oratorios, cantatas, anthems, and solos. In the larger or more ambitious churches he must come into direction of orchestral playing, with its great field of instrumental music, and its difficult accompaniments for choral works. He must be at least conversant with the pipe organ and its literature; and if he is a skillful organist, so much the better, though ideally he will not play, but conduct. Too high a musical standard for the director of the choirs of the church cannot be established. The Christian Church stands for

the most abundant life, and not only deserves, but must have, the very highest possible type of leadership in its music and worship, as well as in other realms of endeavor and service.

This director ought, too, to have special training in the handling of children's voices; or, failing this, he should have an assistant specifically trained for that work. The musical talent and the voices of the children are the most priceless treasures the church can give into the care and keeping of any director for development and use. Not only the future musical program of the church, but to a very great extent, the future happiness and richness of the children's lives depend upon the leadership of the children and young people in the music of the church. It will be a very great boon to the church if the students of public-school music can have courses especially emphasizing the needs and opportunities for musical directing in the church, for then the trained public-school music teacher can put her services, with all her special knowledge and experience, at the disposal of the church. Incidentally, an honorable avocation, leading toward a special profession, may be opened up for the teachers of public-school music.

In direction of congregational singing the new type of ministry calls for a leadership as carefully studied and with as thorough technique as does the choir work. The power and spiritual effect of hymn singing depends a good deal more than

has been generally realized upon such matters as tempo, rhythm, and dynamic contrast in interpretation, and upon the way in which the melody and harmony of the hymns is brought forth. The success of the director in leading a congregation depends very largely upon his having a thoroughly consistent technique of conducting, so that, without undue or exaggerated motions, he can always impart to the congregation his understanding of the hymn being sung and his purpose as to its interpretation.

To all intents the congregational song leader is just directing a magnified choir or chorus. Though he have ten thousand people (the writer has often had as many, several times two or three times that number), he must deal with them as one great choir, capable of being led in singing and interpreting a worth-while form of music, the religious hymn, or, on occasion, the patriotic hymn, or the folk song.

It is much better that he use no baton, for that is too formal and ineffective in gripping and leading so large a body of singers, but that he carefully train himself to effectively and as gracefully as possible beat time with free hands, both hands at once, one consistently maintaining the time beat, the other free to mark phrases, to hold the congregation over rests, whole notes, or other places where the regular forward march of the music is interrupted and the congregation is in danger of coming to musical grief. It is desirable,

likewise, that he hold no book in his hand, but that he know his hymn from memory or that his book rest upon a stand or table where he can see it without holding it. Book, baton, or music rack serve as barriers between the song leader and his congregation.

It will not do for him to just formally beat time and mark the phrasing, rests, or holds as someone going through a formal exercise in calisthenics to be watched by spectators; rather he must fairly take hold of the congregation and lead it on. He must, as it were, project himself spiritually into the midst of the singers. He must feel a responsibility to interest and grip every individual in the whole group. He will be physically, mentally, and spiritually weary when he has finished leading a service participated in by a large number of people, but if he discharges his duties faithfully and well, he is a leader in the fullest sense of the term.

In addition to the personal and technical qualifications as a leader of music this director or minister of music and worship must be thoroughly trained in the general field of liberal arts, and in the special field of religious education. As days go by and the new profession develops there will be courses in the colleges and departments in the seminaries and schools of religious education where suitable training can be secured. The best equipment to be obtained to-day is that gained by carrying the full four-year courses,

each of a standard college and conservatory of music, with a graduate course in an accredited school of religious education (such, for instance, as the one at Boston University or at Northwestern University) where special emphasis might be put upon ritual, worship, and the fine arts in religion generally.

Both the academic training of the college and the musical training of the conservatory are absolutely essential as ground work, and then special knowledge of the problems and methods of religious education and church administration must be added that effective religious use may be made of the training already secured.

The day will probably come when a special four-year course in Fine Arts, with specialization in practical music, will be more common and available than now, and when at graduation from this course one may go directly to a theological seminary or a school of religious education where a special graduate course of three or four years will complete the general and special training essential to the work in hand.

If leaders in the church despair of finding directors thus fully equipped, conscious of a great Christian mission, definitely purposing through music and art to work the will of God as revealed in Jesus Christ, versed in the literature of sacred music of all time, technically competent to develop the musical gifts and endowments of the people, to train the voices of the children, to prepare and

direct in public presentation the religious music of the masters, and, through all and in all, to lead the people into communion and fellowship with their heavenly Father, then let them turn their attention to preparing such leadership for the future.

At present the moving-picture show, with most exacting standards and requirements, is finding abundant musical talent for its purposes. The same may be said of the theater in general. Let the church recognize the profession of leadership in religious music and worship, let her take possession of her gifted youth and train them for her service, let her offer repayment adequate to justify them in giving their lives and their art to the service of the church, let her train her ministry and consequently her laity to understand and appreciate the service rendered by these trained artists, and another generation will find leadership at hand.

Even as it is to-day, given adequate financial support in the church budget, and the music and worship accorded the place it ought to have among the first things rather than the last and the "left-overs"; given an intelligent appreciation of the need and the problem on the part of the minister and the officiary of the church, leaders capable of developing themselves in great degree in accordance with the standards here presented can be found in almost any city or town.

The trouble to-day is that the church has

continually to compromise. Either her spiritual-minded leaders are not technically and artistically competent, or her trained artists have not the religious consciousness and purpose necessary to the work in hand. It is difficult to say which compromise is worse. Either one is bad. A religious leader who is incompetent holds back the progress of the church, stunts the lives and ideals of those who come under his care and keeping, and sets low standards which must eventually be rooted out. On the other hand an unchristian director of music, organist, or soloist is in the Christian Church as much an anomaly as an unchristian minister in the pulpit. No matter how eloquent an orator a man might be, no matter how skilled in the technique and methods of church administration, if he were not himself a Christian, he would have no place as a minister in the Christian Church. Quite as literally as the minister has the church musician, whether director, soloist, or organist, a ministry to carry on, a Christian message to impart, a service to perform leading to Christian profession, life and experience on the part of those who are placed under his leadership. The church musician uses the hymn, the anthem, the solo, or the complete musical work, the ritual and the liturgy of the church as his instrument. The minister uses his sermons, addresses, prayers, personal conferences and other means of imparting Christian ideas and ideals for his.

The church must have leadership in its music and worship that is at once artistically competent and spiritual-minded. And if she has it not, as already intimated, it is largely her own fault. Let her address herself immediately and with determination to the problem, and in years to come she will find and be able to claim the ministry and service she so greatly needs.

D. The Question of Active Congregational Leadership

In many quarters the question arises as to whether or not it is desirable to have a director, song leader, precentor, or whatever he may be called, standing before the congregation, waving his arms, talking between the stanzas of the hymns, generally making his presence obvious and possibly opprobrious.

There is a good deal to be said on either side. The practical experience of many churches warrants an unwillingness to bring such active leadership into the church service. One reason for this is the type of musical leadership developed by the so-called community singing movement.

There is much possibility of good, of genuine contribution to the artistic and cultural side of life in this movement. But the possibility, in most cases, is neither realized nor even approached in actual practice. The average "community sing" is a kind of cross between a musical burlesque and a vaudeville show, and, with a few

brilliant exceptions, the successful leaders are characterized quite as much by their antics, smiles, quips, and jokes as by any particular artistic gift, constructive program, or clear purpose to further love for music and competency of musical expression on the part of the people. The community singing movement, as witnessed in its most common manifestations, has no serious contribution to make either to the art of music or of worship.

Now, this unfortunate type of leadership, as stated in an earlier chapter, with a superficial attitude toward the task in hand, with a conception of mass singing that does not rise above that of the cheer leader at a football game, is often transferred bodily to our churches, and, with very little tempering, let loose upon that portion of the service generally spoken of under the title of "Worship and Praise."

A second reason why many congregations become discouraged with the attempt to actively lead them in worship and song is the fact that sometimes an earnest and sincere director "talks his service to death." He has amassed many ideas on the subject of congregational song, some of them none too well digested; he has read several books on hymnology and his mind is full of hymn stories (some of them are absolutely unauthentic and probably pure figments of imagination—but he hasn't taken the trouble to verify them); and now he comes before his waiting congregation

and finds himself overcome by the temptation to talk much and long and have the congregation sing and worship little or none.

This is not a hopeless case. If there are high ideals, a real vision, a spirit of application to thoughtful study, and a genuine devotion to the cause of true worship, this director may easily learn to guard himself and modify his methods until he can successfully lead men and women through song and ritual and liturgy into the very mood of communion with God.

But he must remember that while he is talking the congregation is not worshiping. It is possible they may be preparing themselves to worship, and if that for which they make preparation is finally accomplished there is no criticism. But if the service simply resolves itself into an illustrated lecture on hymnology it has failed of its highest purpose.

There is a third objection which arises even in the absence of reason for either of the two just mentioned. This is that the presence of a director, even though he be reverent, earnest, and competent, mars the service, and causes the congregation to center its thought and attention upon the director rather than the service itself.

Now, in this connection the church attendant should remember that the concert-hall habitué never hears an oratorio, opera, or symphony, without a conductor, in full sight, directing the entire work. And yet the music lover does not

necessarily find that his appreciation of the emotional and spiritual effects of the music is dulled, nor his response checked by that fact. Possibly when we have as thoughtful, well-trained, and adequate directing of congregational services of worship and song as we have in the case of our orchestras, opera societies, and oratorio choruses, we shall not have to face so much objection to the presence of the director or precentor in the service of worship as we do now. Of course this lays something of a responsibility upon the church attendant as well as upon the congregational song leader, a responsibility to overcome any prejudice and to adopt a sanely progressive attitude toward the whole matter.

From practical experience, however, it is suggested that the actual leadership of congregational song be employed for the most part in evening services and at congregational rehearsals (see next chapter) and that in the regular and somewhat formal morning service the people be permitted to sing with organ leadership, putting into practice the principles and technique learned and acquired when the director was before them and leading them.

In any event it is desirable that there be developed between any congregational song leader and his congregation such a spirit of sympathy and understanding as should make very slight and inconspicuous gesturing on his part suffice

in interpreting the hymns and obtaining the musical effects desired.

To the director it may well be said that in every service he might beneficially grade the material used from the more brilliant things used in opening or at the height of the service, to some quiet, devotional hymn just before prayer or sermon, during the singing of which he might slip away from his place before the congregation and allow them to sing from their hearts with no obvious leadership whatever. The way for prayer or sermon will thus effectively be prepared.

E. The Church Organist

The director of the music and worship of the church deserves to have, and, for good results, must have, a thoroughly trained and competent player at the organ, and at the piano as well, if the latter is used.

It is not altogether well understood how great training and musicianship is required to adequately bring forth the musical possibilities of a pipe organ. It is not alone a question of finger and pedal technique, but a question of general musicianship in handling of stops, tablets, and couplers, in relating the various manuals to one another so as to bring forth the genuinely orchestral effect of which the modern organ is capable. Many pipe organs in the churches of our country are never heard at their best, nor even nearly at their best, for the simple reason that trained

organists do not play them. The loss here is not alone a loss of musical and æsthetic enjoyment, but of genuine spiritual power and effectiveness of the church service. Many a congregation would be astounded to hear what a genuinely competent organist could do with the organ they have grown so accustomed to hear from Sunday to Sunday, and which never inspires them nor lifts them nor thrills them in the least.

The moving-picture theaters are attracting thousands to their presentations by the quality of organ playing to be heard—not alone playing of "jazz" and "rag-time" but the playing of truly great and good music. Within a fortnight one of the leading organ builders of this country said to the writer that not only were the moving-picture theaters rejuvenating the trade of organ building, but that the real quality of the pipe-organ as a musical instrument had been practically lost, and that to-day the theater is bringing that back.

Now, the church should have professional playing at its organ. Here is no place to afford experience and practice to a beginner or poor student. Let that be done in lesser services, or better still, in the practice rooms of the conservatory. And let the church organ be opened to qualified and responsible persons for practice during the week. It is blind and foolish procedure as well as selfish, for so many churches to lock the organ after the Sunday service and refuse to let

anyone use it for another week, unless it be the regular organist in preparation for the church services. In towns and cities distant from musical centers organ instruction should be carried on in the church and under the auspices of the church. Everywhere the church should actively encourage development of organ playing.

But the church organist who plays for the services of worship and accompanies the choral and congregational singing should be a professional player, engaged for competency and serving only so long as satisfactory service is rendered. As a very general rule, no member of a congregation should ever be engaged as organist, nor as director of music and worship. This is a delicate subject, and many and generous exceptions must be made, but it is a principle or rule that ought to be frankly dealt with. The writer makes the statement as a result of extensive personal experience, and as a result of almost innumerable conferences with both ministers and professional musicians.

The member of a congregation who holds a position of musical leadership, either as director, accompanist, or soloist, is too likely to be retained for sentimental reasons rather than for reasons of competent artistic and religious service. If there be numbered among the congregation thoroughly competent musicians, they can secure positions in other churches without difficulty. If they are not competent enough to serve in

other churches, they are not equipped for similar service in their own church.

The securing of professional leadership for the music and worship of the church ought to be regarded in exactly the same light as the securing of professional ministerial and pastoral leadership. And just as it is advisable that occasional changes should be made in the one field of service, so, as a general rule, similar occasional changes should be made in the direction and administration of the program of music and worship.

The writer is a pastor and understands that charity and patient forbearance, as well as discreetness and tact, must enter into this whole problem, and that often other considerations than a mere bettering of musical leadership must weigh in the question of effecting a change of personnel. He simply states here frankly and plainly what he believes to be one thoroughgoing principle that applies to the selection of such leadership.

F. Leadership Immediately Available

It is quite probable that a great many churches whose ministers and leaders are possessed of a genuine desire to raise the standards of music and worship cannot afford, even if they can find, such leadership as has been described. These should take courage and, in the light of such ideals as are here advanced, or of others which may be accepted, go forward just as far and as fast as is practically possible.

Congregational leadership on the part of the average pastor is quite possible. What he may lack in technique and musical ability he can atone for in a genuinely spiritual conception of his task, and with the aid of a competent accompanist he may go far toward developing this part of the program.

Some music teacher or public-school music instructor may be found in almost any city or town, musically competent, who can and will develop himself or herself as far as possible for true religious services, who will be glad to undertake the children's choir work. (See Chapters VII, VIII and IX.)

This leaves the problem of securing competent direction for the Senior Choir (see Chapter XI) which may be done by engaging and bringing into the community a director and teacher, by adding a religious worker trained in the field of music and worship to the church staff, or possibly by some cooperative effort such as those described in Chapter XII. The writer does not wish to set up so ideal a standard and so expensive a program as to discourage any progressive effort anywhere, but he does desire to establish some kind of standard which may serve as a guide, and which may be accepted as it stands or with any necessary or desirable modifications.

CHAPTER V

CONGREGATIONAL SINGING

A. Congregational Song Rehearsal

The congregation should be conceived and treated as the most important unit in the entire organization of the church for religious education in music and worship. This being true, there must be inaugurated rehearsals for this group. It is quite illogical to seek to inspire a congregation to sing and to fail to teach it how to sing. Not only does the congregation need and deserve careful rehearsal for its part in the service of worship quite as much as any choir, quartet, or soloist, but its need and desert is really greater than that of any of these, for the congregation as a whole is at once less averagely capable and laden with a greater responsibility than any other group.

The congregation must be considered as a great choir or chorus, and treated as such, with careful instruction and drilling in the part it is to have in the service of worship and praise.

This rehearsal must be held at a time when the congregation is in attendance. The theoretical ideal would be a special rehearsal held some time during the week, possibly in connection with the midweek prayer service. Such a rehearsal has value, and incidentally has more than once builded up the attendance at the prayer service.

But from practical experience it may be affirmed that in most cases no very great proportion of the Sunday congregation will attend such a meeting. And to rehearse with fifty to a hundred people during the week, when the Sunday congregations number from five to ten times that number, is as great a falling short in preparation as to rehearse with the same proportion of a choir or quartet. For good results the rehearsal must be held at a time when the congregation is present in full numbers.

In some cases such a rehearsal would have to be held in connection with the Sunday-morning service. This is not impossible to carry out with satisfaction, though it is difficult. Rehearsal cannot very well be incorporated in a formal service of worship. When held on Sunday morning it is generally best to place it at the close of the service. Admittedly this may somewhat mar the spiritual effect of the service itself, but if there is no other time, it will be better to have such a rehearsal occasionally at this time than to have none at all, for only thus will a progressive work be done to develop the congregational talents and powers for public worship. When the pastor and leaders of a church come to understand the need and possibilities of this kind of training, they will make great effort, if necessary, to give the congregational rehearsal a proper setting and introduction from time to time, even in the morning service.

The church school affords a splendid field for such rehearsal in preparation for the services of the church itself in years to come. The writer firmly believes the "opening session" of the church school should be a genuine service of worship. It is not at all too much to ask that this service be held in the church auditorium itself, the church organ used for the support, the Junior and Intermediate Choirs, and even occasionally the Senior Choir and solo quartet used in leadership, and every possible effort put forth to make the service as rich and inspiring as though it were the stated service of the church. The effect of such services upon the religious life of the pupil in the church school will be exceedingly beneficial. The whole atmosphere of the school will be spiritualized. The problem of discipline will be more easily solved, and the class work enhanced. Simple ritual, carefully planned and ordered services, use of choir vestments, the careful development of an atmosphere of devotion and worship should enter into the program of every church school.

But in the process of this service the most practical educational effort that can be made will be the conduct of the congregational song rehearsal. As to the method and manner of conducting it, the same principles obtain as apply to the rehearsal in a regular church service, principles which will be set forth in a following paragraph.

The very best time to hold this rehearsal for immediate effect in the life and worship of the church, provided the attendance is fairly representative of the whole congregation, is at the evening service. The rather informal spirit and atmosphere, the freedom in most churches to vary and rearrange the order of service, the greater freedom that is felt by the attendants themselves at the evening service, all tend to a successful introduction of the rehearsal at this time.

Probably as good a method as any is to open the evening service reverently and earnestly with voluntary, hymn and invocation. Then let a ten- or fifteen-minute period be set aside for the sake of rehearsal. Let it be understood that this period is not at all a period of worship, but strictly a period of preparation for worship. As earnestly as the leader or director of the music is urged not to talk too much, nor to obtrude himself during the periods of worship, let him be urged at this time to be entirely free, to frankly and plainly deal with the congregation just as he would with a smaller group. Let him set before them the possibilities of congregational song, point out to them the principles they may learn and observe in their participation in the service, illustrate these principles to them with his own voice and with the choir, repeatedly take them through certain more difficult portions of hymns or chants or responses—in short, let him actively,

and even aggressively, exhort and rehearse the people in every phase of public worship.

It is not the singing of hymns and gospel songs alone that needs development and improvement, but the singing of doxologies, "Glorias" and chants, the reading of responsive and unison Scripture selections, the attitude of mind and heart the people must have, that they must willfully and purposely enter into for the sake of making every service the greatest possible contribution to the building of the kingdom of Christ.

No phase of public worship should be overlooked or neglected. But in the presentation of the five principles of congregational singing indicated in the following pages practically every necessary principle of public worship is involved.

With proper leadership, informal to some extent so that the people shall be won to a warm-hearted, personal response to every challenge and exhortation, but very sincere, earnest, and reverent, with a constant reflection that the final end to be attained is not loud and enthusiastic singing, nor simply a spirit of great interest in the service, but such an attitude and atmosphere of worship as comes only from a vivid sense of communion with God and fellowship with Christ, a great development and progress in the spiritual welfare of the people and in the power of the public services is absolutely certain to come.

The rehearsal is carefully distinguished from the period of worship in its introduction, but

every rehearsal should lead finally into genuine worship in which all didactic lecturing and obvious exhortation, illustration, explanation, and exemplification should cease.

B. Five Principles of Congregational Singing

The leader of congregational song must have definite principles to guide him in his rehearsal. Otherwise there will be no consistent progress, and the rehearsals themselves will degenerate into nonconstructive, "hit-or-miss" efforts, lacking in value or interest to all concerned.

All singing is and must be founded upon certain fundamental principles. These principles are the same whether applied to quartet, choir, chorus, or congregation. But in presentation to the congregation as a whole they must be modified and simplified so that every person may comprehend them, whether musically trained or not. Yet they must possess such validity as to recommend them to the most gifted and highly trained musician in the entire group.

From those principles which apply in all choral and choir development and training the following five have been chosen and stated to fit into the scheme of congregational rehearsal. Each principle has a definite musical significance, and at the same time what may be called a psychological significance, in that it serves not only to train the people to sing well, but actually leads them

into a spirit and attitude of truer participation in the service of worship as such.

In a special introductory rehearsal all of these principles may be stated to the congregation, exemplified, and practiced in a single thirty- to forty-minute period. But in the regular ten- to fifteen-minute rehearsals they are meant rather to give the leader a basis for his directing than to be presented bodily to the people. As given here they are arranged in sequence of the writer's estimate of their importance. However, there is no one principle of them all that can be omitted. They are as follows:

1. *United* (*and Unanimous*) *Singing.* Generally speaking the end and aim of the song leader's effort has been to get everyone to sing and to sing loudly. When this was accomplished his work was done, and was considered successful.

But this should be the very first thing one might take for granted—that everyone in the congregation will participate. As a matter of fact, however, there is a good deal of preaching and teaching necessary that this result may be brought about.

It is the very first and most fundamental principle that every member of a given congregation has a *privilege* and a *responsibility* to participate in the service of song and worship, actively, purposefully.

Ensemble singing has been one of the greatest delights of mankind through all time. It is for

this reason that the great oratorio choruses and singing societies have persisted in all the nations of the world. All the joy of musical expression, of fellowship in the producing of music that will inspire and hearten those who sing and those who listen, of participation in an effort which enriches the knowledge and culture of mankind—all of this is involved in congregational singing where hymns and songs of true worth and dignity are sung.

But in religious singing there is something more than this. As has been pointed out, congregational singing has been through time one of the greatest agencies of religious uplift and inspiration. It helps the singer to higher levels of spiritual experience and thought, and it reaches out to influence those who hear to a similar elevation of life. It brings men and women in great numbers into touch with the gospel of Christ, and it develops in their hearts and minds a new conception of the possible richness and beauty in life that is part of that "more abundant life" Christ came to bring.

It is a great privilege to participate in the Christian service of worship and song; and if, as in but few instances is the case, there is an absolute physical or musical disability to sing, there is nevertheless the possibility of entering mentally and spiritually into the service.

But participation in the public service of music and worship in the Christian Church is not a

privilege to be lightly accepted or rejected. To those who understand its meaning and significance it is a real *responsibility*.

No matter how large the congregation, no matter how general the participation in the service of worship and song, any single individual who fails or refuses to actively participate causes the possible perfection and power of the service to be detracted from in some very definite measure. His attitude amounts either to indifference as to whether the Christian service of worship shall attain its fullest possible power, or to an absolute and evil purpose that it shall not.

No member of a congregation should consider that he is less responsible to do willingly and as well as possible that which is committed to him in the service of worship than is the minister in the pulpit to offer his prayer and deliver his sermon. No one has a Christian *right* to remain silent and impassive during any feature of the service. No one save God has a right to listen to the congregational singing and participation in the ritual and liturgy. And often enough when great congregational singing is in progress it is easy to believe that God and all the heavenly hosts are themselves participating in the music of earth-born men.

The public service of worship is one of the choice and divinely ordained means of carrying on propaganda for the Christian message and teaching. Every Christian, every attendant upon

the service should feel that he has a great responsibility to aid as effectively as possible in this work. He is not there to be entertained, but to serve as one of the soldiers in the army of the Lord Christ.

From a psychological standpoint it may be charged that many a church member and attendant comes into the service, drops in his seat, and adopts an attitude toward minister, choir, and the congregation in general which, translated into words, would actually say: "Here I am. I have done you the favor and honor to come to your service; now see whether or not you can make me enjoy it." His comment upon the service afterward is tinged very greatly with this same attitude. He does not consciously purpose to be antagonistic to the work in hand, but he actually is until won over as the service progresses. Now, the man or woman who fully comprehends the significance of the public service of worship will come to that service, purposing from the moment he enters the door of the church, by his attitude of mind, by the spirit of his response to the call to worship and song, by his acceptance of the pastoral prayer and the choir anthems or other special features of the service as vicariously offered up for him, by his whole personal attitude to do his full part to make that particular service set the work of the Christian Church just as far ahead as possible. Now, of course, the choir, the minister, and every

other special participant or leader in the service has great responsibility to so conduct the service, to so appeal to and lead the people as to inspire them to eager and reverent participation. But these folk have their lectures on how to conduct the service regularly. It is time for the congregation to have presented to it its own responsibility.

So let the congregation be taught as the first principle of congregational singing, and of all worship, that it has a great privilege and a binding responsibility to actively participate in the service. Just as every member of a choir or an oratorio chorus understands that by virtue of his presence in the organization he is expected to do his share in making the whole result as perfect as possible, so every member of the congregation should be led to understand that he may rightfully be expected, by very virtue of his presence in the congregation, to participate in the service.

2. *Tone Production.* The subject of vocal tone, of methods of producing good tone, of properly "placing" the tone, and kindred matters is a complex one, and opens up a field for study and experiment technical in the extreme.

Private teachers recognize as a great part of their task the development of good tone quality on the part of the pupil. Directors of choirs and choruses in somewhat less measure do likewise. The writer has for years given over a portion of every choral or choir rehearsal to lecturing upon

tone production and to rehearsing the singers in singing vowels in scales, arpeggios, and on single sustained tones with the definite purpose of developing on the part of the singing group a "bright," "forward-placed," highly resonant tone.

In dealing with a congregation, however, this effort must be greatly simplified. Not many congregations would benefit much from lectures on tone placement. Something is possible, however, in the development of the fullest possible richness, depth, solidity, and volume of tone. And all this is desirable in the singing of the congregation.

Three things may be presented to the congregation to this end. *First*, let everyone be urged to open the mouth freely and easily, and to sing without restraint. *Second*, a smiling countenance has a tendency to beget good tonal quality. The least effort to "look pleasant" will actually work a transformation in the tone of many singers. And, *third*, and most important and most practical, the people can be urged to physically prepare themselves to sing, to give of their bodily strength to the service.

John Wesley was much interested in the singing of the congregations of the Wesleyan movement, and in one address to his ministers, urging upon them their duty to teach their people to sing, he caustically referred to those people of the congregation who are found "lolling at ease, or in the

indecent posture of sitting, drawling out one word after another."

This does not precisely fit conditions to-day, of course, and there may be times when it is well for the people to remain seated for song. But they can be urged to look upon the hour of religious service, not as a time for resting, but, rather, as a time for output of mental, spiritual, and even physical energy. They can and should be urged to put physical vigor into their singing, to make a positive physical effort, to sit or stand erect, with firm chests.

Let an average congregation of one hundred people accept and put this principle into practice, let them unitedly enter into the song service, let them sit or stand easily but firmly erect, let them take up the hymn with a definite physical effort, and the resultant tone, both as to quality and volume, will surpass that produced by another congregation of many times the number of people, passive, lazy, and inactive in their participation in the service.

Let the congregation then be urged to have a thought for the joyful nature of its task, to let the natural smile of praise and worship, the natural glow of the eye have its way, to devote the physical body to the worship of God, and the singing tone will be revolutionized.

3. *Intelligent Singing.* The hymns, anthems, choruses, oratorios, and other forms of sacred music of the church are, from the literary stand-

point, expressions of praise, prayer, exhortation, and worship, penned for the most part by men of great minds and reverent hearts. The religious sentiments common to all mankind have been expressed in artistic manner by masters in these works.

What a privilege for him who is moved to express his religious conviction or emotion to find in these great works of literary and musical art means of expression ready at hand and easily available, which he can appropriate and use as his own!

And yet, ofttimes, the people in the congregation do not *think* the hymns as they sing them, the prayers and special musical selections as they hear them. They do not consciously appropriate them as expressions of their own worship, their own desire and purpose that men everywhere shall be won to Christ and the kingdom of God brought into being here upon earth.

For instance, how often does the individual worshiper take upon his lips the words of Robert Grant's hymn "O Worship the King," his heart exultantly leaping to the great thought that God is "Our Shield and Defender," that he is "Our Maker, Defender, Redeemer and Friend"? Too often that really wonderful hymn of praise, of exultant, exuberant, outbreaking worship, is formally, mechanically, passively sung, so that no emotion is stirred, no heart made to leap in response.

What a beautiful and reverent prayer is voiced in the hymn that opens

"Sun of my soul, thou Saviour dear,
It is not night if thou be near:
O may no earthborn cloud arise
To hide thee from thy servant's eyes."

That hymn carries one in prayer through the greatest material and spiritual needs man can have, and finally rises sublimely to cry out,

"Come near and bless us when we wake,
Ere through the world our way we take;
Till in the ocean of thy love,
We lose ourselves in heaven above."

Yet how often has that, and many a kindred hymn, been sung with never a conscious addressing of it to God in the true spirit of entreating prayer!

How many men or women purposely and willfully address themselves to some fellow Christian when they sing that song of urgent exhortation, as direct and challenging as any that ever came from the lips of an evangelist:

"Stand up, stand up for Jesus!
Ye soldiers of the cross;
Lift high his royal banner,
It must not suffer loss:
From victory unto victory
His army shall he lead,
Till every foe is vanquished
And Christ is Lord indeed."

In each stanza of this exceedingly familiar song this direct and compelling challenge is renewed, with the final glorious promise that

"To him that overcometh,
A crown of life shall be;
He with the King of glory
Shall reign eternally."

Yet too often there is no evidence that many members of congregation or choir really exert themselves in singing this hymn to rally their brethren with themselves round about the banner of the Lord. This same thought applies to the use of another militant hymn of Christian conquest:

"Onward, Christian soldiers!
Marching as to war,
With the cross of Jesus
Going on before."

Then there is that other type of hymn, the hymn of consecration or dedication, that must needs be sung from the very heart, no matter how often sung, nor when, nor where, but which too often is "just sung and that is all." Such a hymn, for instance, as the one by Benjamin Copeland, beginning,

"Christ's life our code, his cross our creed,
Our common, glad confession be;
Our deepest wants, our highest aims,
Find their fulfillment, Lord, in thee."

Or that other one,

"Just as I am, without one plea,
But that thy blood was shed for me,
And that thou bidd'st me come to thee,
O Lamb of God, I come!"

Involved in this matter of singing hymns thoughtfully, with consciousness and appropriation of their meaning and significance, is the more technical problem of phrasing them. It is really a sign of thoughtlessness when the congregation chops up the sentences of the hymns without regard to their completion and their meaning. The phrasing and punctuation of the hymn that is sung should be as carefully and as thoughtfully noted as in the case of the poem that is read aloud. Seldom does a congregation sing Henry F. Lyte's beautiful prayer hymn, "Abide With Me," without phrasing the third line thus:

"When other helpers—fail, and comforts flee."

And yet there is no difficulty whatsoever in carrying that line through to the comma before taking a breath, thus correctly phrasing and expressing its meaning:

"When other helpers fail,—and comforts flee,
Help of the helpless,—O abide with me!"

Very effectively does this apply to the two lines of the closing stanza of this same hymn,

where a careful observation of the punctuation marks, with a complete silence at each, gives a finish and impressiveness to the close of the hymn that could not otherwise be attained:

"Heaven's morning breaks,—and earth's vain shadows flee;
In life,—in death,—O Lord, abide with me."

The same is true of the closing lines of the last stanza of "O Worship the King":

"Thy mercies how tender!—how firm to the end!—
Our Maker,—Defender,—Redeemer and Friend."

And likewise of the closing lines of "How Firm a Foundation":

"That soul tho' all hell should endeavor to shake,
I'll never,—no, never,—no, never forsake."

By adequately phrasing, with a silent period as far as practicable at each punctuation mark, a splendid musical and emotional result can be obtained in the congregational singing of many hymns, sometimes, as in the cases just noted, giving that climactic force and power needed for an effective conclusion.

Ofttimes this simple principle, applied to a familiar hymn, will give it a new meaning and new power. Take, for instance, Charles Wesley's hymn "Come, Thou Almighty King." There is a great word of petition, "Come." Then there follows reverent, awed address to God, the

Father Almighty, "thou almighty King." Then comes the prayer proper, "Help us thy name to sing." Let the congregation sing the word "Come," conceiving it as prayer, phrasing after it, then addressing God in the fullness of musical and religious worship. Follow this throughout the hymn. In each stanza there is the word of entreaty, then the address to one member of the Trinity, then the prayer.

It might be said that this principle simply means that a congregation is to be taught to sing with some consideration for the grammar of the hymn. It means particularly that the mind is to be bent to the task of worship, and that the individual will apply himself to every feature of the service of worship with consideration for its meaning, its significance, and with a purpose to make it his own in as great degree as possible, for the time being.

4. *Musical Singing.* (1) *Hymn Interpretation.* The fine shades and contrasts in tempo, fast and slow, retards and accelerandos, and likewise in dynamics, varying from the softest pianissimo to the loudest fortissimo, are not quite practicable in congregational singing. And, for the most part, the music sung by congregations as a whole does not require this. Some degree of interpretative singing in these respects, however, is possible. For instance, in such a hymn as "Day Is Dying In the West," it is quite possible, and very effective, for the congregation to begin the

stanza quite softly, and to gradually increase the volume of tone as the music mounts to the higher pitches of

"Wait and worship while the night
Sets her evening lamps alight,"

with a decrescendo in singing the line

"Through all the sky."

Then the refrain may be correspondingly interpreted, beginning quite softly with

"Holy, holy, holy, Lord God of Hosts,"

and rising through the third line,

"Heaven and earth are praising thee,"

to a tremendous climax in the fourth,

"O Lord most high!"

So with another beautiful evening hymn, "The Shadows of the Evening Hours," by Adelaide A. Procter. This hymn, sung to the tune Saint Leonard, in the fifth line may begin quite softly,

"Before thy throne, O Lord of heaven,"

crescendoing through the text,

"We kneel at close of day,"

attaining the full climactic power of urgent entreaty in the seventh line,

"Look on thy children from on high,"

and sinking away into the calm of trust and

confidence that is born of faith that God will hear and answer prayer as the last line is sung,

"And hear us while we pray."

In these two hymns the curve of crescendo and diminuendo follows the rise of the melody. It will suggest itself naturally to any musical person, and all the leader needs to do is to set before the congregation just what the scheme of interpretation is to be and a very powerful and effective result can be obtained.

In another hymn, generally classed as an "Evening Hymn," though it is adaptable to any service, since the "eventide" of which it speaks is the evening of life approaching death, rather than the evening of the natural day, Henry F. Lyte's "Abide With Me," the interpretation may closely and effectively follow after and accord with the meaning of the words. So the hymn will begin with thoughtful, earnest, but somewhat anxious prayer, in the spirit of the sick man who faced death in the immediate future as he penned the words,

"Abide with me! Fast falls the eventide."

In the second stanza the swift onrush of death hastens the heart beat and quickens the anxious pace of the music:

"Swift to its close ebbs out life's little day,"

but the heart steadies again and the soul quietens in the putting up of the prayer of the last line of

the stanza, which is prayer and expression of faith at the same time,

"O thou, who changest not, abide with me!"

In the third stanza calm trust, steadying mind and heart, winning in the fight with anxiety and despair, expresses itself in measured and firmly rendered song,

"I need thy presence every passing hour;
What but thy grace can foil the tempter's power?
Who like thyself, my guide and stay can be?
Through cloud and sunshine, Lord, abide with me."

Then in the fourth stanza comes the great outburst of faith and confidence, of sublime courage in the face of impending death that comes to the sick writer of the hymn as, in mystic spirit of communion with God, he senses the fact that his prayer is certain to be answered and that God will abide with him through the present and the coming trials:

"I fear no foe, with thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me."

No stanza of any militant hymn of Christian conquest should be sung with greater confidence, zest, and eager spirit of joy and faith than this one. It is the majestic climax of the great prayer hymn, and expresses in fullness and power the

victorious spirit of the true Christian facing the end of this present life.

Then the last stanza affords a kind of résumé of the spirit of the entire hymn, beginning with the quiet, entreating prayer, breathed forth in the full sense of approaching death, and rising to the most glorious and exultant conclusion possible, a conclusion that calls for a sudden and great contrast in the spirit and volume of the singing, with a great broadening, retarding, and careful phrasing of the last line:

"Hold thou thy cross before my closing eyes;
Shine through the gloom and point me to the skies;
HEAVEN'S MORNING BREAKS, AND EARTH'S VAIN SHADOWS FLEE;
IN LIFE,—IN DEATH,—O LORD, ABIDE WITH ME."

This same principle of interpretation, following closely the sense and meaning of the words, applies to such a glorious hymn of praise and exultant joy as "All Hail the Power of Jesus' Name."

This great hymn, one of the very finest for congregational singing, should invariably be sung to the tune "Miles Lane." The repetition of the words "And crown him, crown him, crown him," with the pitch of the music rising higher with each repetition, provides a very effective opportunity for increasing volume and soaring exultation to a tremendous climax in the words which close each stanza,

"Crown him Lord of all."

Another hymn which should be carefully interpreted to give life and true spirit to the words is "Nearer, My God, to Thee." Too often this hymn is begun in a kind of mournful and solemn spirit and thus sung throughout. But there is a very genuine rise in the thought and spirit, and consequently in the volume and zest of the singing from those words of the first stanza,

"Nearer, my God, to thee,
Nearer to thee!
E'en though it be a cross
That raiseth me,"

to those of the last stanza,

"Or if on joyful wing
Cleaving the sky,
Sun, moon, and stars forgot,
Upward I fly,
Still all my song shall be,
Nearer, my God, to thee."

These are but a few illustrations from many, and are introduced here with the hope that they may afford a kind of standard according to which leaders may work for greater interpretative contrasts and development in congregational singing. But beyond these rather elementary principles of interpretation both on account of the type of music sung and of the type of singing group concerned, there will probably be neither need nor possibility of going.

There are two remaining principles of ensemble singing, however, which can practicably be ap-

plied, and greatly need to be applied to congregational singing.

(2) *Distinct Singing of Chords and Syllables.* Practically every measure of hymnic music consists of a number of successive chords of music and syllables of words. Now, in the singing of the average congregation these chords and syllables are not distinctly and cleanly sung. Rather they overlap and lean upon one another. If, for instance, we consider the hymn "Come, Thou Almighty King," we find three chords and three syllables in practically every measure. Now, let three fingers of the hand be held up together as above and we have an illustration of how this is usually and wrongly sung. The voices drag, slide, slur, drawl, glissando from one chord to the next. There is no clean-cut, progressive onward march of the music. It is lifeless, uninspiring, slovenly.

Now let the three fingers be separated as here shown and we have an illustration of how this hymn ought to be sung, each chord standing cleanly by

itself, every syllable of every word sung forth clearly and distinctly by every voice. The singing of the congregation with the application of this one principle immediately gains cleanness, distinctness, forward movement, life, inspiration. In rehearsal with the congregation the people may be urged to sing each syllable and chord in a semi-staccato manner, separating them almost with a silence, as follows:

Come, — thou — Al — might — y — King, —
Help — us — thy — name — to — sing, —

It is true that this seems to disregard the pure legato of ideal singing, but the total result with a congregation will be about what is desired. This presentation may be termed "pedagogical exaggeration," but musical readers will instantly see the end and aim of the method, and the effectiveness of the means employed to attain it.

(3) *Accent and Rhythm.* The principle of accent is one of the rudimentary principles of music, but one almost entirely neglected in congregational singing. It is vitally essential, however, to good singing, and especially so in that it gives a rhythmical quality to the hymn that is sung that will greatly enhance its attractiveness and its effectiveness.

There has been a considerable rage for "jazz gospel music" in the churches of the country during the last several years. It is in many respects an evil thing. If it does nothing more, it puts the church in league with cheap and

inartistic music expression. The fact of the matter is that the evil is greater than this, for the cheap music seems naturally to ally itself with banal texts, with careless and inconsequential, if not absolutely trivial and sentimental thought. But one of the very clear reasons for this popularity of gospel rag-time has been the normal demand of human beings for rhythm in their music.

Rhythm is as true and valid a characteristic of a selection of music as is melody, or harmony. But in the singing of its hymns the church has neglected and forgotten rhythm. In congregational singing the hymns have been dragged down, drawled along, crushed out of all semblance to rhythmical musical compositions. And then the ministers and leaders of the church have wondered why the "young people don't love the great hymns of the church!"

Using the hymn already mentioned, "Come, Thou Almighty King," this principle of rhythm may be illustrated thus:

If each of the successive chords or syllables of each measure of the music be sung with exactly the same force and emphasis, the effect, from a musical standpoint, is very much like that of a man who goes tramping downtown in a pair of very heavy-soled boots, each foot coming down with a thump at every step. Nothing more monotonous nor uninspiring could be imagined.

But this hymn ought to have life. It ought to move forward like a young man running

freely and easily. It ought to have some of the exultant leap and swing of a young woman dancing gracefully and joyously.

In this hymn, and in practically all hymns, this spirit may be obtained by teaching the congregation to accent the music as it sings. The hymn chosen for illustration is in three-four time. That means that the first chord or syllable of each measure should be sung with more emphasis and force than the others, *accented* that is. Let this be done and the music immediately gains forward movement, life, vitality, inspiring and joyous progress. The first efforts at this will be somewhat difficult and possibly labored, but persistent and consistent presentation of this principle in rehearsal will finally result in all the people naturally and habitually accenting the first count of three-four, two-four, and six-eight time, and the first and third counts of four-four or common time.

The hymn used as illustration may be printed as follows, the dashes indicating the careful and distinct separation of the chords or syllables, the italics representing the proper emphasis or accent:

"*Come,* — thou — Al — *might* — y — *King,*
Help — us — thy — *name* — to — *sing,*
Help — us — to — *praise!*
Fa — ther — all — *glo* — ri — ous,
O'er — all — vic — *to* — ri — ous,—
Come, — and — reign — *o* — ver — us,—
An — cient — of — *days.*"

Admittedly, it is difficult to present all these principles to a congregation at one time. My

own practice is to have a thirty- or forty-minute service of rehearsal in beginning the work with any congregation, that the entire message and method of congregational song may be presented, and then afterward in the short regular rehearsals to recur to one or the other until they have become ingrained in the very consciousness of the people, habitual, as the technique of all art ought to be.

Reduced to simple statement, the congregation is taught to sing according to three principles of musical expression: (*a*) to interpret with loud or soft singing, with fast or slow singing, according to the natural rise and progress of the melody of the hymn, or according to the change and variation in the sense and meaning of the words; (*b*) to sing each chord and each syllable of every hymn cleanly and distinctly, and (*c*) to accent emphatically the first count in every measure it sings, with a second accent of minor emphasis in common or four-four time.

There is nothing here that can be omitted in full development of the musical possibilities of the congregation. There is nothing, I believe, that needs to be added. In choral singing a very great insistence will be put upon careful diction and articulation that the words sung may be plainly understood, but in congregational singing this is unnecessary and superfluous.

There is nothing here that cannot be successfully presented and taught to a congregation by

a carefully prepared and competent leader, in a rehearsal period set aside for the definite purpose of improving the quality, effectiveness and power of congregational song.

5. *Worshipful Singing.* The most important principle of congregational song has been left until the last. It may be said that the technique of such singing has been presented, and that now the application or dedication of it is to be made.

Congregational singing in religious services is an act of worship, a means of the people expressing themselves to one another, to the world, and to God. If the mind is used in song, this last principle will be approached, for no music not fitted to express worship will ever be used in a church service by any conscientious director. But the congregations in our churches need to be exhorted to the mood and spirit of worship. If that period in any service in which the people sing together in the name of God or Christ, aside from the time given to rehearsal and preparation for the worship service to come, is not used effectively and reverently as a period of worship, it is altogether misused, and a great privilege accorded the congregation is abused.

What is worship?

This question needs to be answered at great length, but in this work desirable brevity and simplicity, plus a dedication to setting forth practical means and methods rather than theoretical discussions, forbid extended comment.

The congregation, however, must be informed in plain and simple terms what true worship is, and led into the attitude and spirit of such worship, else the leader's task is scarcely half done.

"Worship," says Dr. James Hastings, "was formerly used of reverence or honor done to man as well as God. . . . The word is a contraction of 'worth-ship.'"

"The source of worship," said Dr. George A. Gordon, in a sermon preached in Old South Church, Boston, during the winter of 1922-23, is "instinctive homage to excellence as found, first of all, in human beings. . . . When we come to God we simply pass from finite to infinite excellence."

Perhaps we may say, then, that worship, in its active sense, involves recognition of the infinite worth of God and appropriate proclamation of that worth. When one worships one consciously and purposefully confesses God as being possessed of the attributes commonly ascribed to him, and makes earnest, sincere, and grateful expression of that fact.

A popular dictionary defines worship in one sense as "rendering honor with extravagant love and extreme submission." This could easily apply to worship of a finite type, having for its object a human being. But it cannot be applied to worship of an infinite God. Because of his measureless worth, universal and great sacrificial love, and absolute, but benevolent might,

no love of him can be extravagant, if it be earnest and sincere, and the very deepest and humblest submission, if manly and sane, would be his just desert.

The leader may not actually present such statements and definitions as these to his congregation, but he will have them in mind as a background for every effort, and as a goal toward which he will lead his people. He will never be satisfied nor content until he feels he has been able to help those who follow his leadership into a mood and spirit of real worship.

Now, a congregation may be stirred to audibly and even enthusiastically sing the hymns and read the psaltery of the church and yet not be led into worship. Neither does the hypnotic spell of soft music, of æsthetic surroundings, and of formal orders of service constitute worship. Such things are conducive to the mood of worship, but mere surrender to the quiet spell of a service is not necessarily accompanied by true worship.

Worship is not something passive and inactive. One does not worship by simply floating on some running current of religious emotion, or drifting with some strong tide of feeling. Only when an individual enters into the service purposefully, consciously, willfully, appropriating the thought of hymns, prayers, and creeds to himself, making them to be expressions of his own love, praise, or prayer, does he really worship. He must have aglow within his heart passionate love for and

complete devotion to the object of all true worship. His spirit must gather itself in a supreme dedication to the interests of the kingdom of God. He must purpose that, as far as he is concerned, God shall have his own way with the life of mankind.

That congregation whose members in preponderant numbers thus individually and actively worship will establish about itself the very atmosphere of heaven. The success and power of the service will not depend entirely upon the kind of sermon that is delivered. Men will be inspired and uplifted without knowing just when nor why. The Holy Spirit will descend in power and in truth upon the services in which such a congregation engages, giving wings of faith, hope, and confidence to every word sung or spoken by people, choir, or minister, bringing the whole congregation into a spirit of mystic communion with God, and of vital, active, and blessed fellowship with Jesus Christ.

Every thought and expression of that congregation will be an effective prayer like unto that of Christ, "Thy kingdom come, thy will be done on earth as it is in heaven."

Summary

There must be a regular congregational song rehearsal when the whole congregation is present. The most effective time for this, if the congregation is present, is at the Sunday-evening service.

A special period of ten or fifteen minutes may be set aside at that time for rehearsal—a period carefully and explicitly differentiated from the worship service proper. During this period the director is to deal with the entire congregation as a great choir, explaining, exhorting, illustrating and exemplifying the proper singing of hymns, chants, responses, anthems, or other musical material to be used by the congregation in public worship.

Five principles of congregational song provide a technical basis for these rehearsals, namely:

1. Every member of the congregation has a privilege and a responsibility to sing.

2. Every singer should make a definite physical effort in singing to the end that good tone and great volume may be produced.

3. Every singer should think of the meaning of the words he or she sings.

4. To the end that the best possible musical results may be obtained there should be:

(*a*) An effort to interpret the song according to the rise and fall of the melody, or according to the varying meaning and significance of the words;

(*b*) Care taken to sing every chord of music and every syllable of the words plainly, distinctly and cleanly, without slurring, drawling or dragging;

(*c*) Emphasis or accent placed upon the first count of every measure in three-four time, or in

a kindred tempo, and upon the first and third counts of every measure of common time.

5. All effort at singing well should be consciously dedicated to the true worship of God.

These principles need not be presented verbatim to the congregation, but some such set of definite guiding principles should be followed or time will be wasted and efforts at improving the quality of congregational song and worship brought to naught.

CHAPTER VI

CONGREGATIONAL SONG REPERTOIRE

The congregational song rehearsal should be utilized in some manner and degree in every department of the church organization which engages in public services of worship. The standards established and the methods demonstrated in the church service should be carried into the Sunday school, the young people's devotional meeting, the midweek prayer service, and similar gatherings. Modifications and adaptations are necessary ofttimes, but can be easily and quickly made.

In some cases the departmental or special service offers the best and most available opportunity for religious education in and through congregational worship and song. It may sometimes seem impossible to inaugurate the work in the regular church service. It is better to carry on the work in smaller services than to neglect it altogether. More than once the congregational song rehearsal has been introduced as a kind of special feature into social gatherings. The desired result was each time accomplished and at the same time that portion of the evening generally given over to entertainment was more profitably spent than might otherwise have been the case.

A. Choosing a Hymn Book

In every case selection of good song collections is vitally important. Only worth-while hymns and gospel songs should ever be used, and these should be sought in publications which measure up to high ideals and standards of selection. Many a so-called "evangelistic song book" does have a number of good hymns included in its contents, but only the very familiar old hymns are numbered among these, and they are for the most part printed in very small type, one stanza between the lines of music and the remainder below, and placed in a crowded section at the very close of the book. It would seem that everything possible was done to discourage the use of these better hymns. Emphasis is put upon the cheaper songs, many of them of the very poorest imaginable character and quality, both as to words and music, by placing them in the main part of the book, in clear, bold type, all the words printed between the lines of music.

In choosing a hymn book for church, Sunday school, or young people's meetings the very greatest care should be exercised to choose a publication which will place in the hands of the people only that type of hymnic literature which is worthy of use in religious worship and instruction. The contents should be carefully studied and a very few inclusions that are in bad taste, syncopated and jazzy tunes, doggerel verses,

cheap adaptations of operatic airs, and common popular tunes, whistling choruses, songs sloppy and slushy in sentiment, should suffice to bar the book from choice and use.

As to the mechanical features desirable in a song book for congregational use it is perhaps sufficient to say that it should not be so large as to be difficult to handle, it should be well and thoroughly bound, and should be printed in clear type, both as to words and music, on good paper, and every line of words placed directly between the lines of music to which they are to be sung.

In addition the completeness and usefulness of the indices, a very important matter to a leader who uses his hymnic material with care and study, should be taken into account. There should at least be complete indices of First Lines, Tunes, Authors, Composers, and General Topics. In addition it is very desirable to have an index of Special Topics, detailed enough to enable the leader to intelligently choose from the contents those hymns which deal with the various phases of Christian teaching, life, experience, and service. In a few hymnals complete Scriptural Indices are being included, which index the hymns according to their relation to various biblical verses or passages. This is an inestimable boon to the minister or teacher who uses his hymnal as a textbook for study as he prepares sermons, lectures, or lesson topics.

The very best advice that can be given to those committees chosen to select new hymnals for church, school, or religious societies, is that they should consult religious educators who have made a study of this subject and obtain their advice before carrying out their exceedingly important task. It may be said that worth-while hymn books can be obtained for as little money as any other kind, and it should be added that if this were not true, it ought to make no difference. The Christian Church has an obligation to use, teach, and recommend only such hymns as contribute to genuine religious edification and are consonant with high cultural and artistic ideals.

B. Variety and Inclusiveness in Hymn Selection

The writer addressed a gathering of brother ministers a few years ago and made the statement that in the average church not more than twenty-five different hymns were given out to the people to be sung during the fifty-two Sundays of any year, with two services each Sunday. It might be added that if the prayer-meeting selections were included the statement would not have to be modified.

The ministers present at that meeting received this statement incredulously. In a friendly way they were challenged to study their hymnals and make reports. It was found in practically every instance in which report was made that the case

was, if anything, understated. One minister, pastor of a large church, with a very large Sunday-evening and prayer-meeting attendance, could only find *fifteen different hymns* that he had announced to be sung during the previous year. This constitutes a real failure to bring into the service of worship and into the lives of the people through the wonderfully effective means of hymn singing the many various phases of Christian teaching and experience. It likewise results in a dull, listless song service. The people have no anticipation of a hymn being announced that will have a new message for them, or that will even accord with the theme of the service, sermon, or lesson topic in hand.

The only cure for this is to keep a list of the hymns sung at each service and to resolutely avoid needless and vain repetitiousness. A still more effective method is for the minister to draw up, at the beginning of the church season, a list of perhaps one hundred hymns, all of which, or equivalents, he will use during the season.

There follows here such a list representative of the hymns which might be used during any one season or year of religious worship and service. It is by no means an exhaustive nor exclusive list, but just a selection which may be considered representative of the repertoire that each church should use during a year of services. It does not include selections for prayer meeting or Sunday school, though in large measure these might well

follow the repertoire proposed here. Many of the hymns should be repeated year after year of course. All of them should be so thoroughly well known by any congregation after a few years of definite leadership and training in congregational singing that the minister may confidently announce any one of them and know it will be well and heartily sung. It will be noted that attention is given to the various festival and seasonal services of the nonliturgical church, and that an endeavor has been made to recommend a balanced ration of subjects and themes.

These hymns are proposed for use in both morning and evening services. There is no reason nor good excuse for adopting lower standards of worship literature in an evening service than at any other, common as the practice is.

The writer has used such hymns as these in morning and evening services, Sunday school, Young People's Societies and prayer meetings for years, and likewise in revival meetings, at conventions, institutes, and conferences, and with prevailing satisfaction. Sometimes a careful work of recommendation and instruction has to be carried out. In many instances it may be very unwise to attempt to gain a higher plane of hymnology at one bound. In other instances this is the very thing that is needed, a determined "shelving" of the cheap collection that has been used until it has become traditional, and the introduction of a good hymnal, with the congre-

gational song rehearsal to bring the people to a new understanding of their responsibility and ability in congregational song and worship.

C. Congregational Song Repertoire for One Season

The list herewith submitted is what the writer considers a "popular" list of good hymns. It is by no means a "high-brow" list, and it is his earnest belief that it is an entirely practicable list. If some people are inclined to think that sacrifice has been made on the artistic or literary side in favor of a popular list, he cheerfully admits that consideration of what congregations like to sing has been allowed to weigh very heavily in final selection of some hymns and rejection of others. But he believes this list of hymns as a whole represents a type of hymnology worthy of use in Christian worship, as well as possessed of popular attractiveness.

A listing of hymns for a second year of services would not be entirely different from this, but certainly it should be as varied and inclusive. Every congregation should be able to sing two or three hundred hymns at least.

Practically every standard denominational or general hymnal includes most of the hymns listed.

Much difference of opinion exists concerning the tunes to which many hymns should be sung. The writer merely lists the tunes he personally finds best adapted to the hymns named.

Hymn	Author	Tune
1. Abide with me	Henry F. Lyte	Eventide
2. A charge to keep I have	Charles Wesley	St. Thomas
3. Again as evening's shadow falls	Samuel Longfellow	Abends
4. All hail the power of Jesus' name	Edward Perronet	Miles Lane
5. Angel voices ever singing	Francis Pott	Angel Voices
6. Angels, from the realms of glory	James Montgomery	Regent Square
7. Another year is dawning	Frances R. Havergal	Sylvester
8. Before Jehovah's awful throne	Isaac Watts	Old Hundred
9. Blest be the tie that binds	John Fawcett	Dennis
10. Break thou the bread of life	Mary A. Lathbury	Bread of Life
11. Christ the Lord is risen today	Charles Wesley	Easter Hymn
12. Come, O my soul, in sacred lays	Thomas Blacklock	Park Street
13. Come, thou Almighty King	Charles Wesley	Italian Hymn
14. Come, ye faithful, raise the strain	John of Damascus, tr. by John M. Neale	St. Kevin
15. Come, ye thankful people, come	Henry Alford	St. George's Windsor
16. Come, ye that love the Lord	Isaac Watts	Saint Thomas
17. Crown him with many crowns	Matthew Bridges	Diadem ata
18. Day is dying in the west	Mary A. Lathbury	Evening Praise
19. Dear Lord and Father of mankind	Frederick C. Maker	Whittier
20. Fairest Lord Jesus!	Munster	Crusaders' Hymn
21. Faith of our fathers!	Frederick W. Faber	Saint Catherine
22. For the beauty of the earth	F. S. Pierpoint	Dix

Hymn	Author	Tune
23. Glorious things of thee are spoken	John Newton	Austria
24. God of our fathers	Daniel C. Roberts	National Hymn
25. Guide me, O thou great Jehovah	William Williams	Zion
26. Heav'n is here, where hymns of gladness	John Quincy Adams	Richards
27. Holy, holy, holy, Lord God Almighty	Reginald Heber	Nicaea
28. Holy Spirit, faithful Guide	Marcus M. Wells	Holy Spirit, Faithful Guide
29. How firm a foundation	George Keith	Portuguese Hymn
30. I heard the voice of Jesus say,	Horatius Bonar	Vox Dilecti
31. In the cross of Christ I glory	John Bowring	Rathbun
32. I would be true	Howard Arnold Walter	Peek (No refrain)
33. Immortal Love, forever full	John G. Whittier	Serenity
34. Jesus calls us o'er the tumult	Cecil F. Alexander	Galilee
35. Jesus, lover of my soul	Charles Wesley	Martyn
36. Jesus, Saviour, pilot me	Edward Hopper	Pilot
37. Jesus shall reign where'er the sun	Isaac Watts	Duke Street
38. Jesus! the name high over all	Charles Wesley	Coronation
39. Jerusalem the golden	Bernard of Cluny, tr. by John M. Neale	Ewing
40. Joy to the world!	Isaac Watts	Antioch
41. Lead, Kindly Light	John M. Newman	Lux Benigna
42. Lead on, O King Eternal	Ernest W. Shurtleff	Lancashire
43. Lord, speak to me, that I may speak	Frances R. Havergal	Canonbury
44. Love divine, all loves excelling	Charles Wesley	Love Divine
45. Lead us, O Father, in the paths of peace	William H. Burleigh	Burleigh
46. Lord of all being, thron'd afar	Oliver Wendell Holmes	Louvan

Hymn	Author	Tune
47. My country, 'tis of thee	Samuel Francis Smith	America
48. My faith looks up to thee	Ray Palmer	Olivet
49. My Jesus, as thou wilt	Benjamin Schmolke tr. by Jane Borthwick	Jewett
50. My soul, be on thy guard	George Heath	Laban
51. Nearer, my God, to thee	Sarah F. Adams	Bethany
52. Now thank we all our God	Martin Rinkart, tr. by Catherine Winkworth	Nun Danket
53. Now the day is over	Sabine Baring-Gould	Merrial
54. O beautiful for spacious skies	Katherine Lee Bates	Materna
55. O brother man, fold to thy heart thy brother	John Greenleaf Whittier	Ilona
56. O come, all ye faithful	From the Latin, tr. by Frederick Oakeley	Adeste Fideles (Portuguese Hymn)
57. O day of rest and gladness	Christopher Wordsworth	Mendebras
58. O for a thousand tongues to sing	Charles Wesley	Azmon
59. O God of God! O Light of Light!	John Julian	Liddon
60. O God, our help in ages past	Isaac Watts	Saint Anne
61. O Jesus, I have promised	John E. Bode	Angel's Story
62. O Jesus, thou art standing	William W. How	Saint Hilda
63. O little town of Bethlehem	Phillips Brooks	Saint Louis
64. O Love that wilt not let me go	George Matheson	Margaret
65. O Master, let me walk with thee	Washington Gladden	Maryton
66. Onward, Christian soldiers!	Sabine Baring-Gould	Saint Gertrude
67. O thou God of my salvation	Thomas Olivers	Regent Square

Hymn	Author	Tune
68. O worship the king	Robert Grant	Lyons
69. O Zion, haste	Mary A. Thompson	Tidings
70. Rejoice, ye pure in heart!	Edward H. Plumptre	Marion
71. Rock of Ages, cleft for me	Augustus M. Toplady	Toplady
72. Safely through another week	John Newton	Sabbath Morn
73. Saviour, like a shepherd lead us	Dorothy A. Thrupp	Bradbury
74. Saviour, thy dying love	S. Dryden Phelps	Something for Jesus
75. Silent night! Holy night!	Joseph Mohr	Silent Night
76. Softly now the light of day	George W. Doane	Mercy
77. Soldiers of Christ, arise	Charles Wesley	Diadamata
78. Stand up, stand up for Jesus	George Duffield, Jr.	Webb
79. Still, still with Thee	Harriet B. Stowe	Consolation
80. Strong Son of God	Alfred Tennyson	Grostette
81. Sun of my soul	John Keble	Hursley
82. Ten thousand times ten thousand	Henry Alford	Alford
83. The church's one foundation	Samuel J. Stone	Aurelia
84. The God of Abraham praise	Thomas Olivers	Leoni
85. The Lord is my Shepherd	James Montgomery	Good Shepherd
86. The morning light is breaking	Samuel F. Smith	Webb
87. There's a beautiful star	Rossiter W. Raymond	Beautiful Star
88. There's a wideness in God's mercy	Frederick W. Faber	Wellesley
89. There is a green hill far away	Cecil F. Alexander	Green Hill
90. These things shall be!	John Addington Symonds	Church Triumphant
91. The Son of God goes forth to war	Reginald Heber	Cutler
92. The spacious firmament on high	Joseph Addison	Creation

Hymn	Author	Tune
93. 'Tis midnight; and on Olive's brow	William B. Tappan	Olive's Brow
94. True-hearted, whole-hearted	Frances R. Havergal	True-Hearted, Whole-Hearted
95. Watchman, tell us of the night	John Bowring	Watchman
96. When I survey the wondrous cross	Isaac Watts	Eucharist
97. When morning gilds the skies	German, tr. by Edward Caswall	Laudes Domini
98. When on my day of life the night is falling	John G. Whittier	Diadema
99. Where cross the crowded ways of life	Frank Mason North	Germany
100. While shepherds watched their flocks by night	Nahum Tate	Christmas
101. Ye Servants of God, your Master proclaim	Charles Wesley	Hanover

CHAPTER VII

CHOIRS

A. The Use of Choirs in the Church of To-day

The church of to-day, organizing its people for religious education in music and worship, will not be content to merely develop congregational singing, leaving out of account those great musical works, oratorios, cantatas, anthems, etc., which are of the very greatest religious importance, but utterly impracticable to be rehearsed and sung by a congregation as a whole.

Neither will this church be contented to employ a professional quartet or even a professional choir to sing these things to the people. Rather will it organize the people themselves, or the more gifted of them, into choirs for the study of these religious musical masterpieces. And the primary end and aim of this procedure will not be to have these works publicly sung in the church services, but, rather, that the work of religious education may be complete, and that the lives of the people may be enriched through first-hand acquaintance with great and inspiring religious music.

The money that is spent upon a professional quartet or choir is money spent for public rendition of religious music. There is much to be

said in favor of this, and the solo quartet is not going to be abandoned in our churches, nor the practice of music made less professional on the part of those trained and equipped to lead or to render artistic service as soloists. On the contrary, the profession of religious musicianship will be advanced, made more honorable, more lucrative, and much more effective in winning the world to Christ. But nevertheless it should be recognized that money spent on the development and training of choirs organized among the people of the congregation carries blessing, culture, and religious inspiration into the very homes of the parish. And permanent enrichment of life, rather than passing and temporary pleasure and inspiration, is the result of a consistent and successful program of choir training. Let it again be stated that the preparation of music for Sunday services is not the primary end and aim of the choral program of the modern church. This program is primarily a means by which the church develops the talents, capabilities, culture, and religious knowledge and consciousness of its people. The music rendered in public is, as it were, a by-product.

It may safely be asserted that no man nor woman, boy nor girl, who has been systematically taught how to sing in choral organizations, and who has been introduced to the music of Handel, Haydn, and Mendelssohn, possibly that of Vittoria, Palestrina, and Bach, the anthems of

Barnby, Sullivan, and in later days, Maunders, the chorales of the Lutheran Reformation, these, and the texts of the oratorios, anthems, and hymns studied and prepared for finished public rendition, can fail to live a more abundant life than he or she otherwise would, or fall as far short of knowledge of what the Christian religion stands for as might otherwise be the case.

But when the educational and cultural ideal has been established, it is altogether proper for the church to consider what it will receive in return for what it gives through the choirs. And no argument is necessary to establish the contention that well-trained choirs, possibly with the aid of a solo quartet, offer to the church in singing of special music, in processionals and recessionals if used, and especially in leadership of congregational song, service that can not be equaled in any other way. Neither can the attractive power of good choirs in drawing people to the services of the church be overestimated. In addition to this the special services of music and worship which the choirs of a modern church make possible offer means of splendid and inspiring variety in the stated services, which at the same time measure up to the very highest standards of dignity, reverence, and genuine religious inspiration.

Both from the standpoint of what it can give in service for the development of the lives of its own people, and of what it is certain to receive in the enhancement of its public services of wor-

ship, the church of to-day is justified in spending a great deal of money, giving a great deal of time, and according a very prominent place in its general program to a program of choir organization and training.

B. Choral Organization

A single choir will not suffice in the organization of the church for religious education in music and worship. There must be such a series of choirs as shall care for the interests of all the people eligible to training, from the youngest to the oldest.

This does not necessarily involve a complex and elaborate organization. Four choirs will suffice. These must be definitely related to each other and under one head or director. But the plan herein proposed relates these four choirs definitely to the outstanding departments of the church.

The four choirs, together with their affiliations, are as follows:

1. *The Junior Choir*, for boys and girls of the Junior Department of the Sunday school.

2. *The Intermediate Choir*, for boys and girls of the Intermediate Department of the Sunday school.

3. *The Young People's Choral Society*, for the young people of the Epworth League or Christian Endeavor, and for all those who have progressed beyond the Intermediate Choir, who wish to

continue to sing, but are not eligible for induction into the Senior Choir.

4. *The Senior Choir*, sometimes called the Adult Choir, or simply given the name of the church as the "Trinity Church Choir," the "Emmanuel Choir," etc. This is the official choir of the church, which regularly sings at the public services, represents the church in public concerts, and strives to establish the musical standards for all the moral program of the church.

As has already been indicated, the director of music and worship for the church should have direction of all these choirs, together with authority to call on any or all of them for use in any church service or function. This does not mean that he necessarily personally conducts the rehearsals of each choir. He may have assistants to carry on the work of rehearsing the Junior and Intermediate Choirs especially, but the director should himself conduct the rehearsals of the Young People's Choral Society and the Senior Choir.

The Sunday school supports the Junior and Intermediate Choirs as part of its educational program, and has authority to use either or both of them in the Sunday-school session, or in special programs or services held under the auspices of the Sunday school.

The Young People's Choral Society may be supported either by the Sunday school as an

extension of its educational program or by the young people's society itself.

The Senior Choir should, of course, be supported by the church. In consideration of the service rendered the general church musical program in training singers for public service, in providing choir units for special services, and in interesting the general public in the work of the church, grants of money might be made by the official or governing board of the church to both the Sunday school and the young people's society to help them carry on their part of the musical program. But it is advisable that the three preparatory choirs should be definitely related to the departments named rather than considered as merely training groups for the church service. Thus each department of the church above the Kindergarten and Primary Departments of the Sunday school has its ministry of music and its training in worship and expression.

It is often inadvisable to launch this entire program at one time, though nothing less than the program indicated will give the church full service in this important field. A start may be made with any one of the choirs and the program allowed to expand and grow. For instance in the beginning the Junior and Intermediate choirs may be organized. Then, if the work is carried on persistently and progressively, the Young People's Choral Society will naturally develop, and finally the Senior Choir may be organized.

The writer has generally begun his work with Junior, Intermediate, and Senior Choirs, combining the young people in the last named organization with the adults. This gives immediately a working program which involves all the eligible singers. But in the course of a few years it has always become necessary to form the Young People's group.

Anything savoring of complex organization within the choirs themselves is unnecessary. A full corps of officers is not needed in any case. In fact, the only necessary officer in any choir aside from the director is a librarian to care for the music. As nearly complete leadership of the choirs as possible should be centered in the director, who should not only direct the rehearsals but preside at the business meetings and represent the choirs in official meetings of the church. Many officers and complex organization of the different choirs add to the already overburdened organization of the church and do not assist the work in any considerable degree.

A special treasurer may be appointed from time to time when some special assessment for a recreational or social gathering is made, but it seems unnecessary to have a permanent treasurer, as the financial support of the choral work is provided for in the budgets of the church and the church school and all bills are paid by the treasurers of those organizations in the regular manner after approval by the director.

Where no other organization for Juniors and Intermediates than the choirs is provided it is well to have a regular corps of officers and add a few minutes parliamentary drill and debate to the work of the rehearsal period.

Simple constitutions may be drawn up if desired, one for each choir, or a general constitution for the entire choral work. In this latter case an organization may be effected which shall become a kind of official board of the program of music and worship. In such constitutions there may be incorporated statement of purpose, and rules concerning membership, rehearsals, and public services.

The writer does not use any of this in his own work, but prefers to deal directly and personally with his choirs, and to trust to occasional statement of ideals and exhortation to accept and abide by these ideals for maintaining the morale and artistic standards of the work. In his experience this has worked very nearly perfectly, and does away with confusing organization, rules, fines, etc.

A choir secretary may advantageously be provided as assistant to the director who shall function in connection with the entire program of music and worship. The task of this secretary is to keep the rolls, send out such communications as may be necessary, arrange for the printing of programs and calendars, order music and keep account of the apportioned budget, and to give

general assistance in all matters pertaining to organization and program.

When congregational singing is encouraged and developed, and when a definite, progressive system of choral organization and education is established in our churches, under competent leadership and adequately supported, the problem of the church in matters of music and worship will be well on the road to solution, the need promised satisfaction.

C. Financing the Choirs

In general, individual churches will have to work out a method of financing choral organization and training according to local needs and conditions. Where one general budget is drawn up for all the work of the church and church school an apportionment may be made for this work which may be administered by the director of music and worship.

The writer's plan, in a church where there are separate budgets for church and school is as follows:

The church budget is drawn up to provide for all general expenses, such as direction, soloists, and accompanists, and for the purchase of music for the Senior Choir. All incidental expenses of public services in the church, no matter what choir or choirs participate, are likewise paid out of this apportionment. This includes the employment of special soloists, instrumental

players, and rental of costumes for musical dramas or pageants.

The budget of the church school includes an apportionment for the support of the Junior and Intermediate Choirs.

All the expense of the musical and dramatic work of the young people's society is borne by themselves, and is paid through the regular organizations of the young people, in the present instance, the Epworth League and a special club each for young men and young women. This expense in the program now under way has largely been incurred for dramatic coaching and the income from plays given has more than covered it.

Income from special concerts is paid directly into the proper treasuries and administered just as other funds, but is used generally for such special purposes as purchasing vestments, musical equipment, etc.

Social functions are financed by special assessments upon the choir members, except on such occasions as the church extends receptions to the singers, or provides for their attendance at some concert or recital.

No dues are charged in any choir. The members pledge and pay their contributions to the budgets of the church and church school just as other members of the church and parish. The program of music and worship is supported by church and school as a vital part of the program of religious education.

CHAPTER VIII

THE JUNIOR CHOIR

The Junior Choir is organized of, and for, boys and girls (all this religious education in music and worship will be coeducational) of the Junior Department of the Sunday School.

A. Method of Organization

Let the Sunday School Board, or whatever committee or group has authority, under the leadership of the pastor, superintendent, or chairman discuss the advisability and need of this choir. When they have voted its organization a committee should be appointed to confer with the director of the church music and worship concerning the conduct of rehearsals, and himself secured, or some competent person satisfactory to him engaged as director or directress. One assistant might well direct the rehearsals of this choir and of the Intermediate as well (see next chapter).

Whether the church director or an assistant take over the work of rehearsal of this choir, genuine ability to deal with the child voice, and a personality fitted to cope with the problems of child training should be insisted upon. Oft-times some trained director of public-school music can give the very best service in actual

leadership, but he or she must have a Christian consciousness of desire to minister to the lives of the children rather than to develop choice musical programs for public presentation. This is no place for exploitation of the talents of the children, but for their training and conservation. Sometimes a competent student of music, instrumental or vocal, will be glad to take special training in leadershp of children's choirs and to gain experience. If such a one be musically competent, inspired by high ideals of ministry and service, and personally acceptable, careful study and thought will quickly provide equipment for the task.

But even though the choir be actually trained by an assistant, the church director, the pastor, and the Sunday School superintendent should take an active personal interest in the work, attending rehearsals occasionally, calling the attention of the congregation to the training offered the children of the parish, and encouraging and assisting the choir leader in every possible manner.

When the organization of the choir has been approved, a committee appointed, and a leader secured, public announcement should be made, and in addition a personal letter sent to the parents of all the Junior children, stating the nature and purpose of the organization, inviting the children to become members, and urging the parents to support the effort by sending their sons and daughters regularly to the rehearsals

and to any public services in which the choir may engage. This last factor will probably have greater influence for success or failure than any other except the qualifications of the director. The parents should be led to think of this as definite educational work, requiring and deserving regular and punctual attendance of the children as fully as the public schools themselves. Irregularity in attendance should be regarded as a reason to drop any member from the roster of the choir.

B. Membership Requirements

No musical or vocal test is required for admission to this choir. The invitation is general to the children of the Junior Department, and their continued membership is conditioned only upon faithful and punctual attendance upon the rehearsals and such public services as the choir participates in.

Reasons for this general invitation have been realized in experience.

First, it is sometimes difficult to determine whether or not a child has musical talent. Many children, apparently devoid of such talent, seeming to be monotones, have developed ability to carry a tune and to learn the rhythmic movement of a hymn or anthem. It is part of the responsibility of the church to afford every child under its care a chance to develop what may simply be a dormant capability. Besides this,

many a child who may prove unable to pass even an easy musical test, may develop, under training, an appreciation of music which will materially contribute to the happiness and satisfaction of his life through years to come.

Secondly, the purpose of organizing and conducting this choir is not primarily to present musical works in public, but to train and develop the children. A considerable part of this training is other than purely musical, having to do with the child's capacity for worship, and with his fondness for fellowship and recreation. Many principles of worship, Christian life and service will be taught and exemplified at the meetings and rehearsals, which are sorely needed to equip any child that he may become an intelligent and active participant in the general service of worship. Then this choir may be made, as it is in the writer's own work, the sole organization of the Junior children, calling them together outside the Sunday-school hour. As will presently be disclosed, social and recreational features are brought into the rehearsal.

Third, the setting up of rigid and specific requirements and the imposing of tests may frighten many children away from an organization whose primary end and aim it is to furnish a channel through which as nearly as possible the entire body of children of the Sunday School shall be passed for training, instruction, and general development.

It is quite evident that this general admission of the children is going to tax the patience, tactfulness, and resourcefulness of the director, and that it will necessitate very careful dealing with many of the choir members, lest they too greatly retard the musical progress of the whole group, and lest at the same time their feelings be sorely wounded in an effort to bring about that less vociferous, perhaps even inaudible participation in the singing which enables the director to secure a passable musical result. But if objection is raised on this score, I will simply state that one of the essential requirements for making a success of such work as this is just such patience, tact, and resourcefulness, and that one of the very great responsibilities of the director is that he shall study the children for their own sake, that he may aid them in every possible and practicable manner.

C. Rehearsal

The best time to conduct a rehearsal of the Junior Choir is in the afternoon, immediately after school, unless a morning hour before school time, or on Saturday can be arranged. The general attendance is likely to be better when the children come direct from school to rehearsal.

A rehearsal one hour in length is sufficient, and should be broken with a recess, when stories may be told, a general moving about permitted, or special announcements made. A dispersal

to play is unwise, but at the close of the hour an adjournment to playground or gymnasium for a half hour of supervised play adds a very attractive social and recreational feature to the meeting of the choir.

The entire social life of the Junior children may well be cared for in conjunction with the work of this choir, which becomes then a kind of Junior League. Devotional meetings on Sunday afternoon may be added to the program. Thus simplicity of organization for achieving various ends is secured.

D. The Instruction

As to the instruction to be offered the children at their rehearsals much may be said. Briefly outlined, the work that ought to be, or at least can be carried out at such a rehearsal is as follows:

1. *Instruction in singing:* The children should be carefully taught how to use their voices in song, how to read music at sight, how to phrase correctly, and how, within certain natural limits, to interpret a hymn or an anthem.

2. *Instruction in religious musical literature:* A careful listing of such hymns and anthems as children may sing should be made, and one by one put into rehearsal. This list should include some choruses of great religious musical works, oratorios, masses and the like, which, by reason of their very familiarity, ought to be included in the repertoire of the Junior Choir at the earliest

possible moment. Singing under careful leadership, the children may safely enter into a study of many of these works. The acquainting of the children with a considerable number of good and useful hymns is, however, the work of greatest moment.

3. *Instruction in the progress and the significance of the service of worship:* Occasion may be taken to explain to the children the meaning of the voluntary, the prayer, the Scripture, reading the responsive reading, the creed, the offertory, and the sermon. When explanation of these matters has been made, the children may be brought into a church service as the choir, leading the congregational singing and rendering an anthem or a specially chosen hymn, and they will grow in appreciation and understanding of the nature and significance of the public service of worship. Especially is it needful that the nature of such special portions of the service as the voluntary, offertory, and anthem or solo be explained. After explaining this to the children it may be found wise to likewise explain it to their elders in the public service.

4. *The meaning of the sacraments of the church,* baptism and holy communion, may be here and to these little auditors simply and reverently set forth, and then the children permitted to serve as the choir at some service where such sacraments are observed.

5. Very profitable and helpful at rehearsals is

occasional *display of carefully chosen art masterpieces* through means of good prints, with reference to the religious inspiration of great artists and the religious interpretation of the pictures.

6. The phonograph may profitably be used from time to time to play for the children such music as they ought to become familiar with, especially selections from the oratorios, thus *familiarizing them with the music* and affording an opportunity to teach them *the mood and spirit in which they should listen to it.*

7. Occasionally a kind of game may be instituted in which the pianist plays one after another familiar hymn tunes, the children being requested as soon as they recognize the tune and can repeat the words of a stanza of the hymn generally associated with the tune to raise their hands. A kind of *intimate familiarity with many hymns, chants, responses, even chorales, oratorio choruses, and portions of masses* may thus gradually be established.

8. The interest and emphasis in this Junior Choir work should be, and will be, prevailingly religious. But occasionally *secular numbers, or possibly entire programs may be prepared.* This sometimes proves a source of considerable financial support for the choir work, and a means of keeping the children thoroughly interested.

In general, it is well to keep such a choir at work on complete programs, children's cantatas, services of worship, etc. This gives continuity

to the work and maintains interest at a high pitch.

E. Technique of Musical Instruction

No detailed presentation of the technique of musical instruction of children can be given within the scope of this work. There are many good works on the training and use of the child voice which should be carefully studied. A list of these is given in the bibliography. In addition to this the leader of children's choir work should avail himself of every opportunity to observe the work, and to study under the tutelage of those who are recognized as expert in public-school music, Boys' Choir work, and training of children's voices in private schools or in churches.

Children should be taught to sing with a very light, high voice, striving for purity and sweetness rather than loudness of tone. The almost savage urging of children to "sing louder" which marks the preparation of many an Easter, Rally Day or Children's Day program, resulting in a throaty, raucous yelling, rather than singing, in flatting of the high notes and screaming of all the notes and words, is very bad.

In taking up an anthem or hymn for study the tune should first be played two or three times, while the children quietly listen. Then the words should be read to the children, and subsequently read by them, with some explanation

of their meaning. Then the singing may begin. It should not be continued, however, until the children weary of the piece. Repeated rehearsals rather than long rehearsals accomplish the desired results with these little singers.

Sometimes it is well to permit one of the most accomplished members of the choir to sing for the group. A pleasing entertainment is thus afforded them, the soloist is delighted with the opportunity, and a good example is put before the whole group.

Patience, tact, and consistently careful training will work wonders and even miracles with any group of Junior children anywhere. The church that inaugurates training of its Juniors will one day realize the rich field of endeavor and service it has long left untouched and undeveloped.

CHAPTER IX

THE INTERMEDIATE CHOIR

Repertoire for Junior and Intermediate Choirs

A. Membership Requirements

When members of the Junior Choir are promoted from the Junior to the Intermediate Department of the Sunday school they are at the same time promoted from the Junior to the Intermediate Choir, without test and without examination. Some directors may feel that the time has now come to impose a definite musical and vocal test and there is no conclusive reason why this may not be done. The varied interests of the Intermediates cannot be cared for through one organization as easily as in the case of the Juniors. At this age Boy Scout and Girl Scout organizations lay claim to some of the Intermediate's interest and time, and there may be an Intermediate League, Endeavor, or other organization as well. So the Intermediate Choir may become a special training ground in music for those who have exceptional ability.

The writer's own practice, however, is to correlate as far as possible the activities of all these organizations, and to try to keep all the Intermediates in the choir. For, aside from the

specific musical training, the work of instruction in worship is not yet fully done. Neither has every possibility to train the children in musical appreciation been made use of.

B. Direction

The Sunday School may turn either one of two ways to secure the necessary direction of this choir, to the director of the church music and worship, or to the director of the Junior Choir. The latter is perhaps the more feasible plan, though these boys and girls have now come to an age when the very best and most skillful direction is none too good. Here is the time when the choir members must be won to permanent adherence to the musical program of the church. The boys especially are apt to begin to lose interest in another year or so. Material for future soloists, choir singers, and even directors can be discovered now. And the boys and girls of Intermediate age are at the most plastic period of life for the making of good and lasting impressions on behalf of culture, art, and worship.

If a special leader is available for this group, well and good. There is no objection to having different directors of the various choirs, provided all are acceptable to the church director, and provided they work in harmony with one another. It would seem that frequent conferences should be held where there are two or more directors, that methods and technique may be correlated,

and that one general and consistent program may be followed.

All in all, nothing could be better than to have one competent director who would personally begin his work with the Intermediate Choir, with an assistant to handle the Junior Choir.

C. Instruction

Almost the same program as used at the rehearsals of the Junior Choir (see Chapter VIII) may be used, with suitable choice of material. Definite and continued training in technique, interpretation, and knowledge of good religious music should mark the rehearsals of this choir as well as of the Junior Choir.

Many of the same anthems may be used by the Intermediates as are sung by the Juniors, and oft-times the two choirs may sing publicly together.

The Intermediates, however, instead of continuing to sing in unison, as do the Juniors, should be taught to sing in two parts, the boys especially singing alto as their voices lower. The older boys may gradually be taught to sing a second alto part, in three- or four-part treble-clef music, and then tenor. Very careful handling of the voices of these boys and of the boys themselves is now necessary or they will be lost to the choir, and possibly to the future musical work of the church.

Greater works of religious music may be introduced now. Even well-known oratorio choruses may be used in two parts, or possibly with soprano,

alto, and tenor. With careful handling the sopranos can sing the high notes without injury and with good tone, though very light, while the alto parts fall easily within the range of the lower voices. These choruses are never, or at least seldom, sung publicly by the Intermediate Choir alone. The writer's method is to teach this choir one or two of the more familiar choruses of any cantata or oratorio the Senior Choir may be rehearsing, and then to allow them to sing that particular number in public with their elders. This is effective in two ways; it familiarizes the boys and girls with these worth-while musical numbers, and at the same time it gives them a sense of interest and importance in the musical program of the church.

D. Use of the Intermediate Choir

One use of the Intermediate Choir has already been stated—the singing with the Senior Choir, or the Young People's Choral Society of a chorus of some complete work that may be publicly presented. In addition to this the same use should be made of these boys and girls as has been indicated for the Juniors. They should be brought occasionally into a regular church service as the choir, to lead the congregational singing, to sing the anthem, and possibly to provide the soloist. They should be previously and explicitly instructed as to the nature of the service, trained to sing the hymns well, and,

of course, the anthem and any solos chosen for use should be thoroughly prepared. All this being done, the leadership of this choir will be inspiring and attractive to a great multitude of people.

E. Repertoire for Junior and Intermediate Choirs

The repertoire for both Junior and Intermediate Choirs is given here in one section for the reason that the Intermediates can use all of the Junior-Choir music and the Juniors can sing a great many of the anthems and musical works adaptable to the Intermediates. Practically all the anthems may be rendered in unison if so desired, and most of them may be sung in two parts. For the most part it is better to buy choir music in octavo form and to secure just what is needed and desired for particular services, occasions, or seasons. However in maintaining Junior and Intermediate Choirs this entails a large expense, especially since considerable variety of music is desirable to keep the interest high and to give practice in sight reading, and so a few collections are recommended. Whereas single anthems in octavo cost from ten to fifteen cents each, one of these collections will bring to the director's hand from twenty-five to thirty-five anthems for a cost of one dollar or so.

It will be noted that a few special cantatas or complete works are included, which may be sung

by the two choirs under consideration, either one alone, both together, or in conjunction with a treble choir of women's voices. Some of the anthems and choruses may likewise be sung in conjunction with a four-part mixed choir of adults, and these afford exceptionally attractive and inspiring musical offerings for festivals or special services.

All of this repertoire is given on the basis of practical experience and actual use.

As to the hymns which children in the church choirs should be taught, choice may be made to a very large extent from the repertoire already listed for congregational use. Then the purchase and use of a thoroughly good, standard hymn collection will furnish as many more hymns as may be desired. The writer believes it a good thing to train the children of the church to sing the great and worth-while hymns of the Christian religion from the very beginning of their work in the Junior Choir. Careful selection must be made that hymn texts unsuitable to young children may not be proposed to them, but there is no need, and, indeed, there is no justification for failing to make use in this work of standard and worth-while hymns, nor for teaching the children to sing songs which later they will have no use for in religious life and worship.

REPERTOIRE FOR JUNIOR AND INTERMEDIATE CHOIRS

Unison Choruses and Anthems

Away in a Manger—*Knight*	Boston Music Co.
Brightly Gleams our Banner—*Clough-Leighter*	Oliver Ditson Co.
But the Lord is Mindful—*Mendelssohn*	Schirmer School Ed.
Christmas Day is Here (Old Carol)—*Gaul*	Oliver Ditson Co.
Eye Hath Not Seen—*Gaul*	Silver, Burdett and Company
God that Madest Earth and Heaven—*N. Clough-Leighter* (Pub. in 4 parts only)	Oliver Ditson Co
Hark, Hark, my soul—*Harris*	Arthur P. Schmidt Co.
Here a torch, Jeanette, Isabella (Old Carol)—*Manney*	Oliver Ditson Co
How beautiful are the feet—*Handel*	Ginn & Company
I think when I read—*Norris*	G. Schirmer
If with all your hearts—*Mendelssohn*	Schirmer School Ed.
Joseph and the Shepherds (Old Carol)—*Gaul*	Oliver Ditson Co.
Lift up your heads—*Knowlton*	Mary L. Butler
Lovely Appear—*Gounod* (4-part octavo—use first 40 measures of vocal music.)	Oliver Ditson Co.
Magnificat and Nunc Dimittis—*Barrett*	J. Fischer and Bro.
My heart ever faithful—*Bach*	Oliver Ditson Co.
Nazareth—*Gounod*	Ginn & Company
O Little Town of Bethlehem—*Lombard*	Oliver Ditson Co.
O rest in the Lord—*Mendelssohn*	Schirmer School Ed.
Old Glory—*Conant*	White-Smith Music Publishing Co.
Onward, Christian Soldiers—*Jude*	Oliver Ditson Co.
Peacefully Round Us the Shadows are Falling—*Storey* (Published in 4 parts only.)	Oliver Ditson Co.
Praise the Lord, O Jerusalem—*Adams*	Clayton F. Summy Co.
Praise ye the Father—*Gounod*	J. Fischer and Bro.

REPERTOIRE FOR JUNIOR AND INTERMEDIATE CHOIRS—Continued

UNISON CHORUSES AND ANTHEMS—Continued

Te Deum Laudamus—*Touro*	Oliver Ditson Co.
The earth is the Lord's—*Smith*	Silver, Burdett & Co.
The Heavens Proclaim Him—*Beethoven* (Pub. in 4 parts.)	Oliver Ditson Co.
The Lamb—*Herschel*	Arthur P. Schmidt Co.
The Largo—*Handel*	C. C. Birchard & Company
The Lord is my Shepherd—*Knowlton*	Mary L. Butler
The Lost Chord—*Sullivan*	Ginn & Company
The Sound of Many Voices—*Coerne* (Pub. in 4 parts.)	Oliver Ditson Co.
That Sweet Story of Old—*West*	Clayton F. Summy Co.
Round the Lord in glory—*Knowlton*	Mary L. Butler
Under the Stars and Stripes—*Converse*	C. C. Birchard & Company

TWO-PART CHORUSES AND ANTHEMS

A holy air is breathing—*Barnby*	Carl Fischer
America's Message—*Johnstone*	Oliver Ditson Co.
America Triumphant—*Demarest*	Arthur P. Schmidt Co.
As pants the hart—*Spohr*	Oliver Ditson Co.
Be glad, O ye righteous—*Smart*	Carl Fischer
Christmas—*Shelley*	Schirmer School Ed.
Gloria in F—*Bordese*	Silver, Burdett and Company
Glorious Forever—*Rachmaninoff*	Boston Music Co.
Glory to thee, my God, this—*Gounod*	Oliver Ditson Co.
How lovely are the messengers—*Mendelssohn*	J. Fischer and Bro.
I waited for the Lord—*Mendelssohn*	Schirmer School Ed.
In heavenly love abiding—*Schumann*	J. Fischer and Bro.

Largo—*Handel*	Oliver Ditson Co.
Lift up your heads—*Lynes*	Arthur P. Schmidt Co.
Like as the hart—*Novello*	Oliver Ditson Co.
Not a sparrow falleth—*Abt-Lynes*	Arthur P. Schmidt Co.
O bells in the steeple—*Norris*	G. Schirmer
O come, let us worship—*Mendelssohn*	Carl Fischer
O holy night (Cantique de Noel)—*Adam*	Schirmer School Ed.
O Lord most holy—*Abt* (Pub. in 4 parts only.)	Oliver Ditson Co.
Peace, be still—*Berger*	Arthur P. Schmidt Co.
Sovereign ruler of the skies—*Monte*	Carl Fischer
There is a green hill far away—*Somerset*	Oliver Ditson Co.
The Good Shepherd—*Barri*	G. Schirmer
The Lord is my Shepherd—*Smart*	H. W. Gray Company
The Angel—*Rubinstein*	Ginn & Company
Thou visitest the earth—*Peace*	Arthur P. Schmidt Co.
To thee, O Country—*Eichberg*	Oliver Ditson Co.
With thee, O Master—*Wooler*	Oliver Ditson Co.

Three-Part Choruses and Anthems

A Shepherd's Lullaby—*Harris*	Arthur P. Schmidt Co.
A Song of Liberty—*Beach*	Arthur P. Schmidt Co.
Blessed are the merciful—*Hiles*	Oliver Ditson Co.
Come unto me—*Coenen*	G. Schirmer
Cherubim Song—*Rachmaninoff*	G. Schirmer
Crucifix—*Faure*	John Church Company
Faith, Hope and Love—*Shelley*	G. Schirmer
God of all nations—*Tschaikowsky*	C. C. Birchard & Company
He in tears that soweth—*Hiller*	G. Schirmer
Hark, hark my soul—*Shelley*	G. Schirmer

REPERTOIRE FOR JUNIOR AND INTERMEDIATE CHOIRS—Continued

THREE-PART CHORUSES AND ANTHEMS—Continued

I waited for the Lord—*Mendelssohn*	Boston Music Co.
Jerusalem—*Gounod*	Arthur P. Schmidt Co.
Lift thine eyes—*Mendelssohn*	G. Schirmer
List the cherubic host—*Gaul*	Oliver Ditson Co.
March on, ye soldiers true—*Thayer*	Arthur P. Schmidt Co.
Now the shades of night—*Mendelssohn*	G. Schirmer
O child of Mary's gentle care—*Shelley*	G. Schirmer
O Lamb of God—*Carvel*	Oliver Ditson Co.
O voices of the sky—*Conant*	White-Smith Music Publishing Co.
Peace I leave with you—*Roberts*	Boston Music Co.
Sanctus—*Gounod*	Boston Music Co.
Send out thy light—*Lynes*	Arthur P. Schmidt Co.
Shepherd's Cradle Song—*Somerville*	Arthur P. Schmidt Co.
Sweet is thy mercy, Lord—*Barnby*	Oliver Ditson Co.
There is a green hill—*Gounod*	Arthur P. Schmidt Co.
Thy word is like a garden—*Berwald*	Boston Music Co.

FOUR-PART CHORUSES AND ANTHEMS

Come to our hearts and abide—*Macy*	Oliver Ditson Co.
How long wilt thou forget—*Pilueger*	White-Smith Music Publishing Co
List the cherubic host—*Gaul*	Oliver Ditson Co.
No evil shall befall thee—*Costa*	Oliver Ditson Co.
O pray for the peace of Jerusalem—*Knox*	Arthur P. Schmidt Co.

CHORUSES AND ANTHEMS FOR JUNIOR OR INTERMEDIATE (or both) AND ADULT CHOIRS

Arise, shine—*Elvey*	H. W. Gray Company
Break forth into joy—*Barnby*	Oliver Ditson Co.

Fling wide the gates—*Stainer*	G. Schirmer
From Egypt's bondage come—*Page*	H. W. Gray Company
Festa Dies (Easter Hymn)—*Bartlett*	G. Schirmer
Glorious forever—*Rachmaninoff*	Boston Music Co.
God of our fathers (Recessional)—*Schnecker*	Oliver Ditson Co.
Hail to the Lord's Anointed—*Andrews*	H. W. Gray Company
Hear me when I call—*Hall*	Oliver Ditson Co.
Ho every one that thirsteth—*Macfarlane*	G. Schirmer
How beautiful upon the mountains—*Buck*	Oliver Ditson Co.
I will magnify thee, O Lord—*Spence*	Oliver Ditson Co.
Jerusalem, O turn thee—*Gounod*	G. Schirmer
Jesus, meek and gentle—*Pike*	Oliver Ditson Co.
Lift up your heads—*Hopkins*	H. W. Gray Company
Lord, thy children guard and keep—*Maunders*	H. W. Gray Company
Lovely Appear—*Gounod*	H. W. Gray Company
Mother—*Hosmer*	Oliver Ditson Co.
O come to my heart, Lord Jesus—*Ambrose*	Oliver Ditson Co.
O how amiable—*Barnby*	G. Schirmer
O Lord, how manifold are thy works—*Barnby*	G. Schirmer
O worship the King—*Maunders*	Boston Music Co.
Onward, Christian Soldiers—*Schnecker*	Oliver Ditson Co.
Palm Branches—*Faure*	Oliver Ditson Co.
Peacefully round us the shadows—*Storer*	Oliver Ditson Co.
Praise the Lord—*Smart*	Oliver Ditson Co.
Praise the Lord, O Jerusalem—*Maunders*	H. W. Gray Company
Sanctus in F—*Gounod*	H. W. Gray Company
Softly the shades of evening—*Spence*	Oliver Ditson Co.
Sweet is thy mercy, Lord—*Barnby*	Oliver Ditson Co.
The Lord is my shepherd—*Smart*	Oliver Ditson Co.

REPERTOIRE FOR JUNIOR AND INTERMEDIATE CHOIRS—Continued

CHORUSES AND ANTHEMS FOR JUNIOR OR INTERMEDIATE (or both) AND ADULT CHOIRS

The Shepherd's Psalm—*Protheroe*	Oliver Ditson Co.
There dwelt in old Judea—*Briggs*	Oliver Ditson Co.

COLLECTIONS

The Junior Anthem Book, Edward S. Barnes, Editor	G. Schirmer
The Children's Anthem Book, Edward S. Barnes, Editor	G. Schirmer
The Junior-Intermediate Anthem Book, Earl E. Harper, Editor	Oliver Ditson Co.

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CHAPTER X

THE YOUNG PEOPLE'S CHORAL SOCIETY

A VERY short chapter will suffice to treat the organization and work of this choir. In the beginning of the establishment of a musical program this choir may not be needed. A Junior, Intermediate, and Senior Choir may suffice. But if the work is carried on consistently over a period of years, there will come a day when this choir is absolutely necessary. There is a question as to whether it had not better be organized in the beginning than put into the program later on.

As the Intermediates go from the Intermediate to the Senior Department of the Sunday school there is a definite break in their association with the younger group of boys and girls. The young men's and young women's clubs, and the Epworth League or Christian Endeavor claim them. Within a very short space of time they grow up into young men and women.

Now, at the first, those who are especially gifted may be inducted into the Senior Choir. But very soon this choir, which, as we shall presently show, must be composed of thoroughly capable singers only, fills to overflowing. It is a kind of blind end to a lane. Singers of the very greatest skill are associated with singers of

much less skill. The seats and the vestments are all used, and presently there is no room for others, no matter what their qualifications.

At the same time it is not at all desirable to discourage a group of people possibly large in numbers who really desire to continue to sing and study the music of the church.

So the Young People's Choral Society may be instituted, correlated with the Young People's Society or with the Young People's department of the Sunday school. To this society such graduates of the Intermediate Choir as are fairly competent musically are promoted, and here they remain as long as they desire to sing, unless, by reason of exceptional gift, they are chosen as members of the Senior Choir.

In the course of time this society should become one of considerable size, and of the very greatest aid in presenting the heaviest musical works.

A special director may be employed here, or, preferably, the director of music for the church should take charge.

While the Senior Choir is constantly studying the more difficult music and carrying on the Sunday-to-Sunday work, this society may be rehearsing the choruses of a special cantata or oratorio to be presented at some future date. Then it may be brought into final rehearsals with the Senior Choir and the work given by the augmented group.

At the same time this society affords an opportunity to prepare anthems and provide unusual leadership for the young people's meetings, for an occasional special young people's service in the church, and for preparing entertainments, dramas, pageants, or other special features for use either in religious services or in money-making enterprises of the church.

And all the while there is the training and preparation of singers for promotion to the Senior Choir. When this promotion comes the fortunate person may or may not sever his relation to the Young People's Choral Society according to his own wish and judgment.

The musical repertoire of this society may be chosen from the more extensive one of the Senior Choir, and should especially include the preparation of the chorus parts of such complete works as have already been alluded to.

But in addition the regular meeting for rehearsal affords the very finest opportunity for dramatic training and endeavor, for preparation of plays, pageants, and spectacles, religious or secular.

CHAPTER XI

THE SENIOR CHOIR

A. Membership

This, the official choir of the church, should be composed of singers who pass a strict vocal and musical test. Incorporated in this choir should be the professional soloists or the quartet, if one is employed.

B. Rehearsal

Every endeavor should be put forth to make this choir capable of as finished and artistic rendition of musical works as possible.

To this end a portion of each rehearsal should be spent, as with the other choirs, in training the singers in musical and vocal technique. The writer has for years spent ten to fifteen minutes at the beginning of practically every rehearsal in training his singers in tone placement, articulation, and diction; in correct phrasing; in realizing the harmonic richness or the contrapuntal interest of the music sung; in emphasis upon dynamic contrasts, and in the rhythmical form and structure of vocal music. Sometimes this is done by using an anthem or chorus as an exercise. More often it is done by straight-

forward singing of vowels in scales, arpeggios, and turns, by special attention to the consonants, and in simple exercises prepared for the special object in view.

There is no place here for detailed nor extensive discussion of the technique of choir training. Several works on this subject are mentioned in the bibliography and should be carefully read by the director. But the director of the church music, as has already been emphasized, should be a well-trained and thoroughly schooled musician. He should be a singer, or at least thoroughly acquainted with vocal principles. There is entirely too great a tendency to simply require organ playing ability of the director of church music. It is very desirable that the director shall be familiar with the organ, but it is by no means desirable that he should direct from the organ. In exceptional cases, especially in churches where adequate financial support cannot be provided to employ both a competent organist and a director, an organist director may give fair satisfaction. But it is impossible for a director to fully carry out his task and play accompaniments at the same time. If he is to obtain the best possible results, and if he is to serve the church by really developing the capabilities of its people, the director must be able to impart vocal instruction in an expert manner, and he must be free to use all his energy at rehearsals in so doing.

C. Direction With Baton

Every choir of twenty or more voices should be directed in its public singing. Many cheap flings have been taken by writers on church music at the practice of directing the choir with a baton. There seem to be several reasons for this attitude. First, some organists seem to fear they will lose the direction of their choir if it is insisted that the baton should be used. Secondly, just as in the case of congregational singing, many people urge that the presence of a director mars the spirit of worship. Third, many argue that there is no need of a director, that a choir can sing well without.

These are not valid objections nor arguments. The organist is not, as organist, equipped nor qualified to train and direct a choir. A solo quartet gets along very well with direction from the organ, but this is vastly different from a large choir. The members of a solo quartet are trained singers. They bring to their task, supposedly, mastery of musical and vocal technique. They need only to be trained in interpretation of specific musical selections, and even then their personal judgment may safely be permitted considerable play. The organist helps them as interpreter of the music, and then serves as an expert accompanist. This may be true even when a double or triple quartet of trained singers is employed.

But the chorus choir, the ideal choir for church

service, is composed of singers of varying degrees of technical equipment and skill. They all have good voices and natural musical ability. But to bring them to sing well together, with evenness of tone, balance of harmony, clearness of attack, distinctness in enunciation, perfection of rhythm —in a word, genuine choral artistry, is quite a different task from assisting a solo quartet to work out its interpretations. The organist as such is not equipped for this task, and if he is equipped, he is sadly handicapped in his leadership if he must remain at the organ. There is no valid reason for continuing to consider the two tasks of organ playing and choir direction as one.

As to the desirability or nondesirability of having a director before the choir, practically the same arguments apply as in the case of congregational song leadership. The director himself must learn to be decorous, reverent, and unobtrusive. If he is a truly skilled leader, he will not make exaggerated motions nor make his presence unduly obvious. The better trained his choir becomes, the more perfect the accord established between himself and his singers, the less obvious will his leadership need to be. Wide sweeping beat and emphatic leadership will be reserved for such climactic and telling passages as justify the physical effort put forth by volume of tone, sweep of rhythm, and by the emotional effect produced among the people of the congregation. Much depends upon the director. At

the same time the people, and ministers among them, must adopt a sane attitude in the matter. They must reflect that whenever they hear choral music, in the concert room, the opera house, or the oratorio hall, or whenever they hear ensemble music played by orchestras or bands, they always see a director actively leading his musicians with the baton. And it does not occur to them to resent this, though emotional and spiritual results are to be achieved by the chorus or players' ensemble quite comparable to those desired in the church. Let the director take thought for his own conduct, and let the people realize that they may be somewhat prejudiced, and this difficulty will disappear.

The whole contention for active leadership of the church choir finally depends upon the necessity for it. And many there are who will assert that well-trained choirs do not need the services of a director, that they can sing quite as well without.

This can only be true in the case of a group of singers who are together for a long period of time without change of personnel, and even then the truth is questionable. Some choirs are so well trained that they sing wonderfully well without leadership. But in nearly, if not quite every case, they would sing better, with greater freedom and more positive and compelling emotional effect with direction. Then, too, the church choir must constantly be preparing new music, anthems for the services of succeeding Sundays,

and special works for special services, festivals, and other like occasions. With the same direction in public that is experienced in rehearsal the time of preparation may be materially shortened in every case. A thoroughly trained choir can sing a comparatively simple anthem thoroughly well, with very little rehearsal, if directed.

The writer does not hesitate to turn from his place in the pulpit as preacher and leader of the service of worship, to personally direct his choirs in their singing, and he is just as conscious of ministry and leadership in worship doing the one thing as the other. And though he does not actively and obviously direct the congregational singing at the morning service, he is able, with very slight gestures, through his choirs, to completely control the singing of every hymn, response, or chant. Likewise is he able to effectively guide the people in their reading of the Psalter, and in unison prayer. He takes the baton and directs the anthems just as he does at any other service, and, being absent from his pulpit on occasion, necessitating the choir to sing without leadership, the people of the choir and congregation alike testify that the anthems are never quite so freely and well rendered without direction as with it.

D. Personal Requirements of the Senior Choir Members

The Senior Choir establishes the standards

and sets the example for all the musical service of the church. Appeal for personal loyalty and thoughtful conduct in all rehearsals and services is made on this basis. Standards that are high, even exacting, are established, and those who do not find themselves willing to accept these soon find the atmosphere of the choir uncongenial, if, indeed, they are not kindly asked to withdraw. So far from making the organization and continuance of the choir more difficult, the right kind of people respond to this, take pride in their choir and their work, and materially aid the director and the pastor in spreading abroad a wonderful spirit that actually affects for good the work of every department of the church, musical and nonmusical.

Regular attendance and punctuality at rehearsals and services are required, of course. The irregular attendant at rehearsal fails to progress personally in development of musical and worshipful endowments, and likewise holds the choir as a whole back from the progress it might otherwise make. The regular attendant at rehearsal who is absent from the regular services of the church when the choir sings contributes to its failure to measure up in public rendition to the standard of its nonpublic rehearsal. The members of this choir (and of all the choirs, for that matter, though in the case of the Senior Choir the standards are more relentlessly upheld) must regularly and punctually

attend rehearsals and public services. Any falling short of this requirement will make for failure of the choir to attain the greatest possible artistry and usefulness.

No system of fines, roll call, or any other feature savoring of complex organization is introduced unless the organization is very large. Appeal is made personally by the director and reenforced by the spirit and attitude of the members of the choir. And this is sufficient.

In the public services rules and regulations as to personal conduct are eschewed. The director simply explains, as fully and earnestly as he can, the nature of the service of public worship, points out to the choir members their opportunity for contribution to the spirit of worship, offers a prayer at the beginning or close of the rehearsal and again before going into the church to sing, and trusts the singers to respond to the responsibility put upon them. If it should be discovered that some members of the choir do not thus respond, a personal exhortation might be made, and this failing, a seat would be left vacant to be filled from the ranks of the younger choirs, or by some aspirant to membership. If the appeal is made in the right spirit, human nature will respond almost if not quite invariably. The choir comes to have the same consciousness of responsibility for leadership and inspiration of the congregation in the service of worship as the pastor himself.

E. The Solo Quartet

Ofttimes directors complain that they have trouble with their choirs because of the desire of certain members to have an opportunity to sing solo parts. This is a difficulty that arises from the natural aspirations of the singers. Those aspirations should not be repressed, but guided. But a real problem does arise here which must be met by a firm, thoughtful, and kindly attitude on the part of the director.

Here is the place for the solo quartet. If it be possible, such a quartet should be engaged, and to its members entrusted the responsibility for all solo work. These singers should be engaged on a strictly professional basis, and professionally required to give satisfactory service. They become vocal leaders of the four sections of the choir in its general musical work. In anthems, and especially in cantatas, oratorios, or other similar works, they bear the same relation to the choir as the soloists in any professional oratorio rendition bear to the chorus, except that they may be required to sing more or less on the chorus parts with the choir. If possible, however, their voices should be saved for the solos, and only put into the choral singing when the solos are finished.

If a solo quartet is not available, regular soloists might be appointed from among the choir members, or choice made by the director from time to time. There should never be encouraged, however, a general passing around of solo parts.

Incompetent singers will be certain to mar the public rendition of anthems from time to time. Frankly and firmly the director should lay claim to the privilege of choosing soloists strictly with regard to their competency.

In rendition of special works where difficult solo parts are involved it is advisable to employ special soloists to come in and sing these. Professional courtesy forbids that in such a case inexperienced and untrained voices be assigned solos in company with the professional soloists thus engaged.

Unquestionably there is a delicate and difficult problem involved just here. The director who is interested in his people in a personal way longs to have them develop to the fullest possible extent. Consequently he greatly desires to allow some of them to sing solo parts, or duet and quartet parts occasionally as a means of affording them encouragement and experience. But he must be very careful. It is safer for him to require that aspirants to solo parts shall be advanced vocal students, with experience in recitals and private concerts. He may arrange that the better singers of the Senior Choir shall occasionally serve as soloists with the Young People's Choral Society, or in the Sunday school, young people's society, or prayer meeting. But in the regular Sunday services of the church he will permit none but the competent and experienced singers to have special parts. His own

sincerity and tactfulness will determine to a large extent whether he will be successful in dealing with his singers on this basis. The best solution of the problem is the engagement of the solo quartet.

The chief use of soloists should be in conjunction with the choir. Special solos have a place and a usefulness in the service of worship, but they should be used somewhat sparingly. Undoubtedly they are often productive of a mood of mere entertainment rather than worship. Much depends, of course, upon the soloists, but at best he or she should be employed to sing carefully chosen numbers that have a very apparent and definite relation to the theme of service or sermon. If the attention of the congregation can be centered upon the text of the solo, and not upon the singer, all will be well—providing, of course, that the text is fitting for use in such a service.

The congregation has some responsibility. The people should be taught and should make a definite effort to center thought upon the words sung and the spirit manifested rather than upon the voice, technique, or mannerisms of the singer. The pastor or director can afford assistance to this end by personal attitude, careful statement to the congregation during the song rehearsal, and by thoughtful and sincere comments upon the attitude and spirit of the singer.

If these rather difficult tests can be met, solo

singing has a real and effective place in the service of the church. But ensemble singing is, as a rule, preferable and more effective. The soloists may be used as a quartet to render one of the anthems at each service, providing variety, establishing a high standard of musicianship, and lessening the time that must be spent by the choir in anthem rehearsal, thus freeing it for better and more finished work on the anthems it does sing, and for preparation of special music for future occasions.

F. Special Services of the Choir

Special programs of music and worship should be given from time to time. These are attractive, religiously helpful, and have a value in giving publicity to the musical program of the church. Such programs should be very carefully prepared, always in cooperation with the pastor, if, indeed, he does not prepare them himself. They should involve only choice music, music of worthy religious character, and should preferably deal with some subject or theme of Christian life and experience. The rendition of complete works is effective if the atmosphere of the concert hall can be eliminated. A word of explanation by the pastor, setting forth the theme and purport of the cantata or oratorio in hand, the reading of a fitting Scripture lesson, the offering of prayer, and the introduction of an offering as an act of worship will aid in this. Great care

should be taken in arranging the order of service, however, so that there is no sudden and disagreeable break in the continuity and progress of the music itself. This dissipates the emotional and spiritual effects of the rendition, and discourages people of artistic temperament and appreciativeness from attendance.

As a general rule, no sermon should be preached. There are several reasons for this. First, the service will be made too long, or the musical work will have to be mutilated. The emotional intensity of the service makes an overlong extension of it particularly undesirable, while to present a musical service based upon an oratorio or cantata in incomplete form is as inexcusable as to preach a sermon that is incomplete. Secondly, the great works of religious music are complete developments of a theme or message in themselves, and the people of our churches should be acquainted with this fact. The insistence upon a sermon with every service of this kind reflects upon the acquaintance of the pastor with the nature and scope of the work involved, or upon his faith in the power of music to carry to people a complete religious message. Third, this attitude puts the minister in the position of insisting that only his sermon is a really effective means of presenting the Christian message to a congregation, an attitude that is arousing more and more resentment on the part of many people with each passing day.

For the most part, when a special service of

music and worship is announced, the evening, or perchance the morning, should be given over to it, the pastor cooperating in every possible way with the choir director to make the service spiritually, instructively and inspirationally effective.

This does not mean, of course, that the preacher may not plan sermons and services in which choice portions of oratorios or cantatas, special anthems, hymns, or responses shall be used to lead up to and prepare the way for his message. It is simply an insistence that occasionally the service of music and worship should be given full right of way, and that such a procedure will meet with public approval and response. Possibly the solution of the evening-service problem lies just here, in part at least. No means of making any service of the church attractive and at the same time religiously helpful could be more dignified, reverent, or fraught with good by-products in cultural and social development.

But it is not only in this definitely religious manner the choir may render special service. Occasional concerts in which secular choruses, carefully chosen operatic extracts, or dramatized sacred works are presented add to the cultural development of the choir, the entertainment and enjoyment of the people, the prestige of the church, and possibly to the income of the treasury.

G. Social Life of the Choir

Special attention should be given to the social

life of this choir, and, for that matter, of all the choirs. But the Senior Choir stands a little apart and independent from the general program of the church, while the others are intimately identified with the general program of the Sunday school, Intermediate and young people's societies, with their fully developed social programs.

A brief recess at each rehearsal affords a regular opportunity for social converse and fellowship. Sometimes this recess may be utilized for special discussions, for a little relaxation in games, stories, or entertainment, or it may be utilized simply for a general moving about and conversing on the part of the singers.

An occasional special social for the choir and personal relatives or friends is advisable, as well as attendance in a body at some worth-while concert, recital, opera, oratorio performance, or symphony program. The wide-awake and appreciative church will raise money and pay the expense of the Senior Choir to at least one such concert or program as this each year. The fellowship on such an expedition is not less worth while nor less conducive to the development of the choir than is the hearing of good music, possibly of some choral work which the choir itself has in its repertoire.

To a limited extent, possibly two or three times a year, this choir might journey to other towns or communities and render concerts, engage in

choral competition, or participate in some great choral production of a familiar work.

The Senior Choir, carefully organized, artistically trained, guided into a spirit of religious ministry and service, used according to careful plans and programs in regular and special services, leading the whole church in worship and spiritual inspiration, attracting many people to the church who would not otherwise come, can and will be a very choice instrument of God in carrying on the work of building his kingdom here on earth.

CHAPTER XII

COOPERATIVE CHORAL EFFORTS

This chapter will deal rather more with actual experience than theory. In the great and widespread endeavor to bring about unified activity among the churches of Christ no greater opportunity exists than that related to music and worship.

There is no necessary reason why a number of churches might not band themselves together for the development of great programs of music and worship. Whereas no one of them might be able to employ a full-time director, three or four together might do this and each have a day of his time, possibly taking turns in the matter of his presence and leadership in the public services. Occasional union services, with combined choirs, under the leadership of this director, would then be a genuine possibility.

But even in the absence of any such unified program, carried out under one direction, it is entirely possible for cooperating choirs, under the leadership of their own directors, to study the same service programs, anthems, cantatas, or oratorios, and then to combine in some central place, under a competent director, with full orchestral accompaniment and professional soloists, in a great sacred concert, or better still,

in a genuine service of worship. Such efforts attract and inspire great audiences of people, and at the same time help establish high standards of music and worship in the cooperating churches. The influence in thus establishing higher standards and pointing the way to new ideals is not confined to the cooperating churches alone but spreads swift and far.

Of course such efforts require careful planning and handling. The director himself must be one musically and personally acceptable to the choirs and leaders involved. Individual directors might take turns in directing the combined choirs, but everything savoring of personal rivalry or jealousy must somehow be resolutely put into the background or the spiritual and fraternal purpose of the entire work will be dissipated.

Some opposition and much indifference to such efforts admittedly arises from selfishness or jealousy on part of individual directors, and still more from their entire failure to subordinate their work to the total work of the Christian Church.

On the director's behalf, however, it must be here clearly stated that much of this opposition or indifference is really justified. Too often clergymen and lay leaders go forward in blissful ignorance of true musical and artistic standards (and ofttimes even of standards of public worship) and arrange union services which discourage and repel their musical friends, and goodly numbers of their audiences as well.

The average "evangelistic song leader" is no more fitted to direct a combined chorus and a great service of this kind than the local plumber—ofttimes less. To propose a program of cheap, tawdry music, jazz gospel songs and "wishy-washy" anthems to such a chorus as has been suggested is a certain step toward failure. To bring the singers and their directors into a service and use them as "also-rans," merely ornamental and almost superfluous adjuncts of the service, savors of open discourtesy—though in reality it simply results from thoughtlessness. One of the leading organists and directors of music, both in the secular and religious fields, told the writer not long since that the average clergyman conducting a religious service (and this man has played and directed at some of the very largest mass meetings and services in this country) treated him like a kind of "highly trained and well paid clown." This man was speaking earnestly, out of a heart filled with respect for religion, for the church, and for religious leaders, but likewise with respect for his own profession and for himself.

When will the ministry and laity alike awaken to the fact that the competent choir singer, the organist, and the director of church music are ministers with responsibility for a very large part of the work of the Christian Church, entitled to consideration and regard as having very substantial rights of their own?

Let programs of good music be proposed in

connection with union services, mass meetings, and the like, and let musicians be invited with the feeling that they are to have a real and important part in the work in hand. Let a recognized and competent director be engaged, even at considerable cost, professional accompaniment provided, if necessary competent soloists engaged, and the concerted singing of competent church choirs, either in services of worship, union religious meetings, or great sacred concerts, will become quickly a possibility realized.

A great difficulty in providing or securing competent choral leadership for revival meetings lies just here. Too often revivalists, both preachers and song leaders, seem to put a premium upon cheap music, downright sensual excitement of the people, and even upon mere entertainment and amusement. Antics, jesting comments, matching of one section of a congregation against another, not in training but "just for fun," sometimes the singing of two or three different songs at the same time by different portions of a congregation—in a word, anything but good congregational song and reverent worship—seem to prevail. Leader and accompanists alike too often seem to view their work as a kind of vaudeville engagement.

True lovers of music and of earnest, reverent worship are almost driven frantic by such shows. They cannot understand, and so long as they are true to themselves they never will understand

why their ministers think it their duty to support them. Careful consideration and analysis of a certain type of revivalistic leadership would reveal to thinking religious leaders the fact that while an effort has been made to save souls, sincere enough, perhaps, high standards of life, thought and culture have been ruthlessly swept aside.

Now, the revival meeting is not a time nor place for concertizing. There is real need for sincere gospel songs of simple sentiment and warm emotional quality. But there is no reason why the music of a revival should not be good music, the text of hymns and songs good literature, and the special choral pieces, anthems, or other choral forms, worth-while music carefully chosen for correlation with the thought and theme of the service, but chosen from the abundant repertoire of great, or at least good, church music. Above all there is no reason why the services, attractive, brilliant at times, thrilling to the senses as they need to be, should not always be so planned and conducted as to let any member of chorus or congregation reflect at any moment that he is in a house of religious worship, in a tabernacle of the Christ who preached "the more abundant life," without a sense of incongruity, even absurdity stealing over him.

A very special attention needs to be given to the services of music and worship at those conventions, institutes and conferences of the church

where the leaders of many local religious organizations gather together to consider accomplishments of the past and to plan for accomplishments of the future.

Here is one of the very greatest religious educational opportunities that can be found in the entire religious life of the world. But how often is a song leader engaged, given little or no financial support with which to build a worthy and helpful program, and called on from time to time as a kind of chore man to lead a song, possibly not even of his own choosing, just to pass the time away and rest the audience for the next speech.

Here is the time and place for religious leaders to call in a trained and experienced director of religious music and worship, to provide a budget big enough to enable him to employ whatever professional assistance he may need, to give him personal support in his appeal to churches of the convention city, or to the attendants of the convention itself for a great chorus choir, and, above all, to grant him definite and representative periods of time in the general program when he may have full right and protection from interference or infringement to develop and lead well-planned and adequately supported services of worship. Here is the time and place to bring into service the very best soloists, organists, pianists, and orchestra players available. Quite certainly is it a time and place where nothing ought to be left to chance, and where mere seekers

after publicity and places in the limelight should be discouraged. Quite as certainly is it a time and place where and when the hiring of players and singers to merely entertain, with however worthy music, should be frowned upon. Real services of music and worship, with congregational participation and dedication to the advancing of the spiritual interests of the gathering, should be insisted upon and can be had.

It requires expenditure of money, careful and painstaking consideration and thought on the part of officials in charge of the convention, thoroughgoing cooperation with the director, and firm adherence to new plans and standards until they become permanently established. But the results amply repay any expense of money, time, or pains.

So among churches in any local community, whether village or city, even among churches of different, but neighboring communities, cooperative effort in building and carrying on an educational program of music and worship is possible. In union services and meetings, and especially in conventions, institutes and conferences cooperation of gifted musicians and choral singers can be obtained by providing competent leadership and upholding high standards of music and worship. And all the while the churches thus cooperating may continue in the consciousness that they are leading their people, and all the

people who come under their influence, in the way of "more abundant life" and brotherly love.

A. Actual Instances of Cooperative Endeavor

In harmony with and in illustration of the principles advanced in the foregoing section of this chapter a few actual instances of successful cooperative endeavor are herewith set forth.

1. *The Norumbega District Hymn Festival.* This festival, conducted under the auspices of the Norumbega District Sunday School Association of Massachusetts, has been in progress for five years. Thirty-five churches, of seven different denominations, with a total Sunday-school enrollment of 7,780 pupils, are involved.

When the festival was first proposed and inaugurated the purpose was mainly hymn memorization, with a mass gathering where these hymns should be sung by all the schools together. As time passed progressive changes were made in purpose and method. Last year (June, 1923) the festival had reached what may be regarded as its highest development thus far. Long in advance of the festival date itself hymns were chosen, together with chants, responses, and an anthem. All these were chosen with a view toward building a unified service program. Memorization was not required but careful rehearsal of the various portions of the service was urged. Under the auspices and influence of the festival the cooperating churches have been

urged to organize Junior and Intermediate Choirs. Such churches as had done this were permitted to send delegations of singers to make up the festival choir. All the choirs rehearsed the anthem under their own directors, and then, with one short rehearsal under the festival director just before the service itself, the anthem was perfected and ready for use in the festival.

A little booklet, containing the chosen stanzas of the various hymns together with full and detailed instructions concerning the festival itself, was distributed several weeks before the final service. At the service a program, with the hymns printed in full, was placed in the hands of every attendant.

Only Sunday-school pupils, officers and teachers, and adults accompanying children were permitted to take part.

A great processional opened the service, the children being marshalled at a church two or three blocks distant from the spacious Elliot Congregational Church (Newton, Mass.), where the festival has been held since its inception, and with leadership of trumpets, marching to the festival church singing "Onward, Christian Soldiers!" In the van of the procession marched choir boys from Episcopal churches, vested, and carrying crucifixes and banners. Christian flags and banners of churches and Sunday schools gave color and interest to the whole. As the vanguard of the processional entered the church the waiting

choir, with support of the great organ, took up the hymn. So large was the attendance and so great the length of the procession that this entire hymn, four full stanzas and refrain, was sung through five times before all the marching hosts had entered the church and taken seats.

The program was carried out with perfect smoothness as printed in the Appendix (see Programs and Services for Special Occasions, A).

During the first years a story was told by some minister skilled in talking to children. This year the educational effort was carried out in greater detail, and the writer, who has been privileged to direct this festival now for three years, with the aid of the organist, Mr. Everett Truette, explained in simple terms the construction of the great instrument of the church, the pipe organ. Each family of stops was compared to certain instrumental families of the modern symphony orchestra, and all the stops were drawn and sounded as the address proceeded. The loudest and softest stops, the highest and the lowest, the possibilities of crescendo and decrescendo—all this was explained in simple terms and then illustrated by Mr. Truette on his great Cassavant instrument. The children were seemingly absorbed with interest during the entire half hour given to this feature. The playing of the echo organ, the chimes, the Æolian harp, and other novelty stops gave added interest.

In connection with this festival there was

begun an effort which promised great results, but which, for lack of funds and other reasons, was dropped after one year. This was to have, at a central place, a weekly training course for the song leaders and choir directors of all the cooperating Sunday schools where the interests of the festival itself should be advanced, but where likewise progressive courses in Sunday-school and general church music and worship might be taught. While admittedly not successful enough to insure permanent adoption in this instance, there is good reason to believe that this plan will some day furnish a real solution of the educational problem in church music and worship.

2. Greater Boston Federation of Churches Cooperative Efforts. These have been so numerous and so prevailingly successful during the last few years as to afford great encouragement for believing that such efforts may become more common.

In the first place the Federation, under the leadership first of Dr. Doremus Scudder, then executive secretary, a great lover of church music, especially of congregational singing, decided to establish a department of music with a leader in charge. It was proposed to make this a salaried position and to put in charge of the leader not only the music of such public services as the Federation might choose to hold, but likewise a constructive plan, with ample budget to support it, for carrying out a work of choir organization

and congregational song development in as many of the cooperating churches as would take upon themselves a portion of the financial responsibility. The plan was worked out in detail and approved, but the money has not yet been forthcoming. However, after being called to take up this work the writer has gone forward with the Federation in its work and some accomplishments have been credited to the efforts made. The position of director of music has finally been created, which position the writer holds, without salary however, and as such is carrying out the work as best he can in time taken from his duties as a pastor in a near-by church.

The responsibilities of this office are for the director to supervise the arrangement of all public services of worship, to arrange for such instrumental and vocal leadership as is needed, and to personally direct the musical portions of the services, both choral and congregational.

There is still possibility and hope that more constructive work may be inaugurated. A central training school for choir directors and congregational song leaders will be the first step. This may be secured by cooperation with a university music department or an established conservatory of music, but the instruction will definitely center about the development of a program of worship and music for the individual churches involved. Under the auspices of the Federation and the leadership of this training school combined choral

services and great hymn festivals with adequate choral leadership and orchestral support would become regular features of Federated church work.

Even now, to some considerable extent, this training work is carried on by itinerant lecturing and conducting on the part of the director. But difficulty in furnishing competent leaders, musically capable and imbued with the spirit of religious service and leadership, constitutes a great handicap. The development of choral training and instruction in the department of "The Fine Arts In Religion" at Boston University School of Religious Education, under the leadership of Professor H. Augustine Smith and the sympathetic administration of Dean Walter S. Athearn, through bringing talented students from various parts of the country, provides the best leadership available to-day. Perhaps definite correlation of Boston church activities with this successful and growing work may afford churches of the Federation the service in training of leaders so much needed. But whatever course is pursued, the churches themselves must, in a positive manner, assert their desire and need for competent leadership in music and worship and then go forth determinedly to secure it.

This much of the plans, dreams, and hopes of the Greater Boston Federation of Churches as evolved by Doctor Scudder and the writer in collaboration, approved by leaders of the organ-

ization and by the present executive secretary (the Rev. George L. Paine), is here set forth with the hope that some other community or Federation may take up the work and carry it on to greater success than has yet been achieved in Boston. The possibilities of development of great and inspiring services of music and worship, or promoting the interests of the program of music and worship in the individual churches cooperating, and, in general, of deepening the spiritual life and the fraternal bond among Christian people of various creeds, sects, and faiths are boundless.

While not all the dreams and hopes of the Boston Federation have been realized, and some of them may never be realized, nevertheless practical results of considerable magnitude have already been achieved. Among these the following will serve as examples:

(1) *Lenten Services.* For three years the Federation has conducted series of noonday Lenten services, at first six weeks, last year (1923) five weeks. The first series was held in historic old King's Chapel, the second in equally historic "Old South Meeting House," and the last in a less historic but more practical place of meeting, Keith's Theater. Representatives of Protestant, Catholic, and Jewish faiths have participated, and the very greatest spirit of fraternity and accord has prevailed.

Each year definite congregational song leadership, with frequent congregational song rehearsal,

has been utilized. Careful attention has been given to developing balanced services of worship in which Scripture, prayer, music, and sermon should have proportionate allotments of time.

Last year (1923) marked the highest development yet attained, though already plans are under way to make improvements in the services for 1924. Radio broadcasting featured these services. The total time for each service was forty minutes, divided into two twenty-minute periods, the first for the service of worship (including the offering), the second for the address. The very best musical organizations of the city were asked to participate, and the response was inspiring. Outstanding church choirs and quartets, professional soloists, and players of instruments freely gave their services. One great department store sent its choral society, organized among its employees, thoroughly trained and singing truly good music, while another department store sent its highly trained brass band. Congregational singing, responsive reading and prayer featured every service. The time schedule was never violated, even though severe limitations of time had to be imposed upon every visiting musician or organization that the service might be kept in fully balanced form. Audiences grew rapidly as the character of the services was noised abroad. The average daily attendance for the entire period (five weeks last season) was over seven hundred, for the last week nearly double that,

and on Good Friday, when the service was extended to one hour, a portion of Dubois' "Seven Last Words of Christ" rendered by a vested choir, and a great sermon preached by Dr. Frederick Shannon, of Chicago, the building was packed to standing room from the floor to the topmost gallery.

No more willing and eager cooperation on the part of the very best musicians of the city could have been desired than was obtained. Among the choirs and instrumental organizations were representatives of nearly every department of the Protestant Church, both white and Negro, and of both the Roman Catholic Church and the Jewish Synagogue. One high standard of music and worship was maintained throughout, and no musician or choral group failed to measure up to it. Applause was discountenanced, no bid was made for popular acclaim, no cheap novelty of any kind whatsoever was introduced. Everything that was done was done in decency and order, reverently, worshipfully, and the people of the city (including the newspapers, secular and religious) quickly manifested their approval.

(2) *Annual Memorial Field Day Service.* This is an annual service held in the Fenway (Red Sox) Baseball Park under the joint auspices of the American Legion, Spanish War Veterans, and the Grand Army of the Republic. Alternate years the Roman Catholic and the Protestant Churches are asked to be responsible for the

service. It is a great affair, with thousands of uniformed men marching, a score or more of bands playing, and thirty to fifty thousand people in attendance.

Twice has the Greater Boston Federation of Churches had charge of the service as representing the Protestant forces of the city. Each time a mammoth choir has been organized, the first time by obtaining the cooperation of various choral societies and organizations, the second time by appealing directly to the ministers of various churches to send recruits to form a great chorus. A band of fifty professional musicians has each time played accompaniments for choral and congregational singing, and a full printed program placed in the hands of every attendant upon the service. Each year amplifying instruments have been provided for the speaker, but owing to the great expense the music has not thus far been so favored. However, five hundred or more voices in a chorus choir, and a band of fifty pieces provides splendid leadership for singing of even so large a company. Each year anthems or special choruses have been prepared by having individual groups rehearse under their own directors, and then unite for a great final rehearsal at some central place. The rehearsing has not been quite satisfactory either year, but good results have been obtained nevertheless. The anthems used the first year were "Inflammatus," from Rossini's "Stabat Mater," and

"Hail, Thou Great Song of Peace," by J. H. Densmore. The second year the anthems sung were "To Thee, O Country," by Julian Eichberg, and "Unfold, Ye Portals," from Gounod's "Redemption." Mr. George Sawyer Dunham did the actual directing the first year, the director for the Federation organizing the chorus and arranging rehearsals.

It is hoped that organization may be so effected that without undue expenditure of energy and time a choir of one thousand voices may be mustered in the name of the Federation for occasions great enough to justify it. Prospects seem very hopeful for this stage of progress to be shortly attained.

(3) *Union Thanksgiving Service.* This year (1923) the Federation for the first time held a union Thanksgiving service. Representing the Christian forces of Boston, held in Symphony Hall, with a distinguished churchman (Bishop Charles Louis Slattery) as the preacher, it was desired that the service should be of the very finest type possible, and yet thoroughly cooperative. A very fine choir, composed largely of singers from one Protestant church and one Jewish synagogue, but recruited likewise from a half dozen or more other churches, was rehearsed in individual sections by regular directors. A thirty-minute rehearsal at Symphony Hall just prior to the service sufficed to bring the various groups into complete musical unity. The an-

thems were "A Prayer of Thanksgiving," by E. Kremser, and "Unto Thee, O Lord, Do We Give Thanks," by Michael Watson. Representatives of Swedenborgian, African Methodist Episcopal, United Presbyterian, Congregational, Universalist, Unitarian, Baptist and Quaker Churches participated in the service, together with a Jewish rabbi and an Episcopal bishop. Mr. Henry Gideon, organist and choirmaster of Temple Israel, played the great symphony organ and a Methodist preacher directed choir and congregation in the musical part of the service. Only by unavoidable circumstances was a Negro mixed quartet prevented taking a special part in the service as they had been invited to do. The point that must be made in all of this, however, is that all these different sections of the church were united in one service of worship, not overlong, perfectly blended and balanced, and in every way in keeping with the city and hall where the service was held. The congregation, entirely filling the main floor of Symphony Hall, entered into those portions of the service requiring participation of all the people so heartily and unanimously that newspaper reporters noted the fact and stated that "it seemed that everybody sang."

3. *Progressive Efforts at Conventions, Conferences and Institutes.* In no department of religious work and activity has there been a more notable upward trend in standards of music and worship than in such gatherings as are here referred to.

A few illustrations may help others still to find a better way.

(1) *The Ohio State Baptist Assembly.* Under the leadership of its president, Mr. R. O. Carver, of Cleveland, this splendid educational institute three years ago inaugurated definite instruction in music and worship. A lecture course has been given each year for which full credit has been granted toward the certificates and diploma offered by the Assembly. Registration in this course has been more than satisfactory.

Each year a chorus has been organized for the purpose of studying programs of good music and charged with the responsibility of rendering a full evening program of service on one of the final evenings of the assembly. Since this meant that only one week of rehearsals could be conducted, it seemed at first impossible to carry out this part of the plan satisfactorily. But each year success has been achieved. At first only assistance rendered by singers from the town where the assembly is held (Granville, Ohio), under the leadership of Professor Karl Eschman, director of the conservatory of Dennison University, made this success possible. But the choral work has progressed each year. At the last session (1923) the complete service "America The Beautiful" (see Appendix) was rendered, with orchestral accompaniment, by a chorus entirely recruited from attendants of the Assembly, and rehearsed in five days' time.

The work at this assembly is now being developed into a complete department, with courses in pageantry, religious drama, and Junior Choir Methods added, ample budget provided to engage such leadership as the director deems necessary, and adequate time given him in public services and gatherings to present and carry out a complete work in music and worship involving all the choral, instrumental, and congregational forces of the entire assembly.

(2) *The Asbury Grove Assembly.* At this assembly, formerly an old-fashioned Methodist camp meeting, a religious educational program has been instituted. Five years ago (1918), under the leadership of Dr. W. H. Powell, district superintendent, in charge of the Assembly, and Professor H. Augustine Smith, who that year directed the music and gave lectures on church music, and who also prepared and presented one of his own pageants, a new era of leadership and development in music and worship was inaugurated.

The following year Professor Smith was in Japan at the World Sunday School Convention and the writer succeeded to the direction of the music, which position he has since held. A choir was organized that year which has since grown into the Asbury Grove Choral Society. This choir, being composed of singers representing both the laity and ministry of scores of churches, has more or less affected the music and worship of a considerable territory. At first a program

of a miscellaneous character was presented, but this has given place to definite oratorio services such as "The Life of Christ" (see Appendix) which serve to turn the evening given over to the choir into one of genuine worship and spiritual inspiration, and at the same time to acquaint a great host of people with great religious musical literature.

Professional soloists, accompanists, and trumpeters are engaged, that the services may be put on the highest possible plane of musical worth and dignity. The attractiveness of this work to the public is evidenced by the fact that each year the large tabernacle has been overflowed on a Saturday night by the congregation assembled to hear, and latterly to participate in the programs presented.

During the course of the week of meetings, instruction, and services, congregational singing is encouraged, brief rehearsals conducted, anthems of dignity and character presented, and ofttimes selections from oratorios and the better type of cantatas. In addition to the regular choral society a group of thirty or more singing ministers each year participates in one or two services, leading the congregational services and singing hymns as anthems. These are carefully chosen and sung by the sympathetic group involved, and never fail to make a very deep and abiding impression upon the congregation.

(3) *The Massachusetts State Sunday School*

Convention. Four years of persistent effort have resulted in the development of the music and worship of this convention to a very high standard. Each year more and more time has been granted the director (the writer has been with this convention during this entire period) to develop the congregational singing and to present and lead services of worship of a congregational character. Two years ago (1922) the first effort to develop a choir was made but was only partially successful. The period during which the convention annually meets (three days) is too brief for a choir to be developed from its attendants. At the last session a new method was tried and proved entirely satisfactory. Long before the date for the convention to begin the director went to the entertaining city (North Adams, Mass.) and enlisted the aid of local ministers and musical directors. A local chorus was organized in which practically every church soloist of the city besides the singers of the choir enlisted. The choruses from Handel's "Messiah" embodied in the service "The Life of Christ" (see Appendix) were put into rehearsal.

The program of the convention was so arranged as to give the director an opportunity to present fully the cause of "Music and Worship in the Sunday School," and likewise to develop the congregational singing. Delegates attending the convention who were familiar with the "Messiah" were permitted to enlist in the chorus. The

entire program of "The Life of Christ" was printed in the regular convention program. On the final night the last hour and a half of the convention was given over to this service.

The church (the Methodist) was filled with a great congregation, the choir of nearly one hundred was brilliant voiced and musically competent as a result both of the trained singers enlisted in it, and of the advance rehearsals, and the service as a whole has been pronounced by Sunday-school leaders in attendance "unforgettable." But the appeal of the service was not so much that of entertainment nor yet of mere musical enjoyment. It was a service in which the congregation and choir, with accompanists and soloists, cooperated to seek a new spiritual experience. No one present seems to doubt that the experience sought was found.

Entire sympathy of the leaders of the convention itself, and the cooperation of local ministers and musicians made this service possible at North Adams and would make the same service possible at any similar convention in any city of our land.

(4) *Lake Chautauqua Summer School.* Professor H. Augustine Smith, whose name has been mentioned several times in this work, has unquestionably been the leader of this generation along the lines of church music and worship. His work, however, has greater scope than that treated herein. He has developed the program and

ideal of "The Fine Arts in Religion," these arts comprising Congregational Singing, Choral Singing, Ritual and Worship, Pageantry, and Visualization (use of still and moving pictures). Under his aggressive leadership a complete department of "The Fine Arts in Religion" has been established at the School of Religious Education of Boston University.

This program and the work of this department serve as the basis for a very unusual type of leadership at such conventions and conferences as he can personally attend. At the World Sunday School Convention at Tokio, Japan, at the International Sunday School Convention at Kansas City, and at the International Christian Endeavor Convention at Des Moines, Iowa, Professor Smith has rendered memorable service in introducing thousands upon thousands of people to the "Fine Arts in Religion."

Fortunately, he has been called to such a position of opportunity and leadership at Lake Chautauqua, New York, as he could find nowhere else. Here during the summer season when Chautauqua is open, and where scores of thousands of people from all over the country, if not from all over the world gather, he conducts a summer institute of "The Fine Arts of Religion." Lectures and demonstrations are given daily. The history, theory, and practice of religious worship through the media of the fine arts is thoroughly developed. All the while in the great auditorium, seating

seven thousand people, with a choir loft for five hundred singers, and seating room for a complete symphony orchestra, great religious services, pageants, and religious spectacles are woven into the regular Chautauqua program. A regularly organized chorus of three to five hundred voices, professional soloists and accompanists, and a six-weeks' engagement of a standard Symphony Orchestra makes such services on a grand scale possible and practical. In addition to these several standard oratorios and cantatas are rendered each season, and regular symphony concerts presented.

Professor Smith has found some difficulty in winning the older leaders and attendants to the ideal of programs and services in which the audiences do not merely take the part of listeners or onlookers, but actually participate, but the new standards and ideals are winning response and support.

In addition to these services and concerts stereopticon and moving pictures are frequently correlated with services of music and ritual, and several pageants are presented each season with well-coached dramatic action, brilliant costuming and lighting, and correlated music. The total emotional and spiritual effect and appeal of the combined choral, orchestral, and congregational forces, with pictures, lights, and color is better imagined than described.

The department of "Fine Arts in Religion" at

Chautauqua should be classed among the major educational efforts along this line in the entire country, if not in the world. One or two seasons here, taking the lecture courses and attending the services in the auditorium, would awaken and revolutionize the thinking of any minister or layman, religious educator or professional musician concerning the use of the fine arts in religious work.

(5) *The International Christian Endeavor Convention at Des Moines.* At this convention (July 4-9, 1923) Professor Smith prepared and carried out a program of "Fine Arts in Religion" which stands as a great model and example to all conventions of its type. As at Lake Chautauqua the writer had the privilege of being associated with Professor Smith in the direction of the program and services.

A great choir of five hundred voices, organized locally and rehearsed for many weeks before the opening of the convention, afforded choral leadership for services in the convention hall, The Coliseum. Definite periods each day, and periods from thirty minutes to one hour or more in length each evening were set aside for the program of "Fine Arts in Religion." Not only were services of music and worship carried out, but pageants were presented (one pageant had five hundred in the cast and was supported by the full choir of five hundred voices) and visualization was carried out by correlating with congregational and

choral song beautiful slides of art masterpieces having religious subjects or themes. At every service or pageant the audience was not only great in numbers, taxing the seating capacity of The Coliseum, but earnest and ardent in attention and participation.

Every day at the Plymouth Congregational Church a "Temple of Fine Arts in Religion" was open. From ten o'clock in the morning until late in the evening a continuous program of lectures, demonstration services, conferences, stereopticon and moving-picture presentations, recitals of religious and secular music for organ, piano, voice, violin, and other instruments was carried on. In the Sunday-school auditorium and in the classrooms thousands of prints of art masterpieces were displayed, with expert guides to conduct the visiting throngs and to explain the pictures, artistically, historically, and particularly religiously. In three days' time more than ten thousand people came to Plymouth Church, heard the lectures and recitals, participated in the services, and studied the pictures. In a considerable number of instances personally known to the writer the program of worship and music of churches whose pastors or leading laymen visited the Convention at Des Moines and came to Plymouth Church was entirely revolutionized or reborn.

The great climax of the convention was a service held at the State Fair Grounds Sunday

afternoon, July 8. William Jennings Bryan was the speaker. With fourteen thousand and more registered delegates as a nucleus for a great audience or congregation, and with the drawing power of Mr. Bryan's name as an influence, more than forty thousand people came together for this service. They filled the great covered grandstand, the bleachers on either side, sat and stood on the ground between the grandstand and the race track, and even sat by hundreds, if not thousands, in automobiles parked in the center of the race track.

The same amplifying instruments as were used by our lamented President Harding at his inauguration and at the Burial of the Unknown Soldier had been put in place and carefully tested. The speaker's stand was a goodly distance from the grandstand, and, of course, a still greater distance from the people in the bleachers and in the center of the race track. But so effective were the amplifiers that every person present heard every word spoken or sung plainly and distinctly. The writer, privileged to direct the service, himself tested the instruments in the morning, and found that an ordinary conversational tone would carry to every portion of the great field.

At the beginning of the service in the afternoon a few words of careful instruction and explanation were spoken. The people were urged to realize their individual responsibility and their privilege

when asked to sing. They were especially exhorted to watch the director and to sing exactly with his time beat. Had they listened for the playing of the band which provided accompaniment, or for the singing of a choir, and then made an effort to follow the sound, hopeless confusion would have resulted, so great was the throng, and so slow is sound in its travel. But the people seemed in the spirit. They took part heartily and seemingly unanimously, and their unison seemed perfect. Even with the band blasting its tones into his ears at close range the director could hear the mighty tide of vocal sound rising sturdy and strong from every direction. In hymns sung without accompaniment the effect was simply indescribable. It is no exaggeration to say it was heavenly. In responsive reading, prayer, and later in a salute to the American flag as a patriotic touch was given the service the thousands spoke, sang, and acted as one.

B. Future Possibilities.

A somewhat extended account of the Des Moines program has been given because it points the way to future development and advance.

The people who attend such conventions, and who, in increasing numbers, are registering each year at the conferences and institutes held by religious organizations are awakening to a desire for inspiring services of music and worship in which they shall have a part, and for the influence

of fine arts along the lines of religious instruction and inspiration to be brought into their lives. The knowledge and technique of the directors of such programs of music and worship, and of the fine arts in religion generally, is swiftly developing. The leaders and executives who have charge of the program building for such gatherings are more and more seeing the wisdom of granting to those whom they call to their aid as directors in this great and growing work definite periods of time, frequent enough to develop the capabilities of the convention or conference audiences, and long enough to make complete services possible. They are realizing that services of worship should have something like an equal consideration with the speakers who come to address the people. These executives are likewise increasingly realizing the need and wisdom of setting aside sums of money sufficient to support the work to be done.

Thus the quality of the programs and services at these conventions is rapidly rising.

At the same time the perfecting of amplifying instruments makes it possible to assemble greater numbers of people many times over, and to reach them successfully both with spoken words and special music, and likewise with appeals and directions for personal participation in worship, song, and ritual, than ever before.

The future possibilities of this type of religious leadership and endeavor can hardly be dreamed of to-day.

CHAPTER XIII

MISCELLANEOUS MATTERS OF FINAL CONSIDERATION

A. Orchestras in the Church

If the church is to ultimately have symphonic orchestral support in its services, voluntaries, offertories, and postludes played by an orchestra, congregational singing supported by an orchestra, choral singing of anthems and of complete works accompanied by orchestra, two things must be done. First, the church must raise and spend a good deal of money to engage the professional services of good musicians who are available, not having already been engaged by the theaters. Secondly, a program of orchestral instruction and development must be introduced into the church program of music and worship.

To this end a thoroughly competent director, a violinist preferably, but not necessarily, must be engaged. He should be of at least as good musical ability, training, and experience as the average theater player. Under his direction the orchestra should be organized, Every member should be required to be unusually proficient, or to immediately begin private study on the instrument he or she is to play. Generally, the orchestra players should pay for these lessons themselves. They may be given under the auspices

of the church, by teachers recommended by the church. It is ideal that such instruction should be given on the premises of the church school. But again religious leaders must be cautioned that very often other considerations than musical proficiency seem to weigh most heavily in the choice of teachers. No poorer teaching should be tolerated in the church than will win recognition of first-class schools and conservatories of music.

Probably in the larger cities it is as well for the children or young people to study with the well-known and accredited professional teachers. The church can use its influence to lead parents and young people themselves to invest an amount of money in lessons that will make study with thoroughly competent teachers possible. Poor teaching is too expensive at any price. And if poor teaching is to be tolerated at all, let it be when the pupil is quite advanced, not when he is beginning. A good foundation and beginning in musical study is absolutely necessary. And such a foundation and teaching cannot be obtained, except under unusual circumstances, without investing considerable money in instruction.

The ensemble rehearsal of the orchestra should be conducted at the church, on a regular time schedule, which should not, however, interfere with the schedule of choir rehearsals.

All music should be purchased by the church school, the orchestra leader paid by the church

school, and such instruments as are not often owned by individual players—tympani, oboes, bassoons, bass viols, tubas, etc.—should be purchased by the school and loaned to the players.

The orchestra should be used in the regular sessions of the church school, and occasionally in the public service of the church. After proficiency has been attained the orchestra may serve regularly, especially in the evening service. It should always be used in a dignified manner, should never play music not suited to religious services, and the players should always appear in time to have their instruments tuned and to be seated well before the time for the service to begin.

A complete work needs to be written on the development and use of a church orchestra, but numerous works are now available dealing with the same endeavor in the public schools. The general problem is the same, though the repertoire and field of service is quite different.

One final word may be spoken here concerning the use of an orchestra in the church. No attempt should be made to use an orchestra in public until it can do perfect, or at least thoroughly acceptable playing in private rehearsal. Nothing will so certainly defeat the very end and aim of a congregational service of music and worship as an orchestra out of tune with itself, with imperfect ensemble, overstrong in some sections, especially the brass, and woefully weak in others, possibly

so intent on notes and fingering as to be altogether unresponsive to the direction of the leader. It must be remembered that the congregational service has a very great and important religious purpose, and until the orchestra can further this purpose it should be restrained to private rehearsals. This applies to the church-school session as well as the church service. In the congregational song rehearsal the leader should feel free to include the orchestra with the choir and congregation in his instructions and exhortations.

If this seem a bit stringent, let thought be carried forward to the possibility of religious inspiration and uplift from the service where the conditions here presented are fulfilled. The great purpose and end to be attained should justify and give inspiration to the orchestral players, as to the choral singers, in going to great pains, and in persistently and consistently striving for perfection.

The orchestra is needed, greatly needed. It will be a great instrument of religious instruction and inspiration when properly developed, trained and used. But great emphasis must be put upon that word "properly." It provides the open sesame to musical and worshipful joy and happiness.

B. Brass Bands in the Church

In many churches, especially the larger ones, the brass band may be developed with success.

It has the value of interesting many boys, and girls too, in instrumental music who would otherwise go no further than the choral program would take them. At the same time the field of band music is not quite so difficult as that of orchestral music. The instruments are, for the most part, easier to learn to play, and the music usually does not present quite the degree of difficulty as in case of the orchestra.

The band has a natural appeal to boys especially, and will draw and hold them when no other musical organization could.

At the same time the field for use of a band in the church is limited. Only on occasions when very large congregations are assembled, and in a very large room, can a band be successfully used in accompanying singing. Instrumental music for bands does not usually fit in a service of worship, and it is very difficult to handle a band of any size with any degree of dignity and reverence.

However, the writer has used bands in both indoor and outdoor services, and successfully. Cultivated for its own attractiveness to young life, and for the enrichment and happiness it puts into these lives, it is quite worth the time, effort and expense required, provided it does not conflict with the more important choral or orchestral work. Ofttimes the band provides the foundation for later orchestral development. Band music of suitable character, played outside the church before a service, has been successfully

utilized by the writer as a kind of outdoor prelude to the indoor service. On festival occasions, at social functions, and in outdoor parades or processionals, especially at picnics, the church band is most attractive and useful.

It should be organized, directed, taught, and equipped much in the same manner as the orchestra. Practically all but the solo instruments (cornets, clarinets, trombones, etc.) should be purchased and owned by the church. Uniforms should likewise be provided by the church.

C. Vestments

By all means let church choirs be vested. There are many reasons in favor of this and no good ones against it. Impressiveness in the public service, uniformity of dress, consciousness of a special religious mission on the part of the singers, attention to music and texts rather than to individuals on the part of the congregation—all this is secured by vesting the choirs.

In nonliturgical churches much variety is found in the type of vestments used. In liturgical churches the type is prescribed.

The writer has had experience with many kinds and greatly favors the academic gown with a white stole. This vestment, well made, of good material, is strikingly beautiful when seen in the choir loft, and is easily kept clean. The more of white enters into the vestments the more difficult will it be to keep them clean.

Of course there are many other types which recommend themselves to various leaders and individual taste of congregations and committees must be allowed considerable play.

The Junior and Intermediate Choirs should be vested, of course, as well as the Senior Choir, and a uniform type of vestment throughout seems to the writer most effective and desirable. When all the choirs are massed together the effect produced by uniform vestments, on children, young people, and adults, is most pleasing.

Several extra vestments should always be provided so that visiting soloists or instrumental players may be vested on occasion.

D. The Choir Room

No modern church should be builded without a choir room. Preferably this room should be adjacent to the choir loft of the church, or so related to it that the choir may pass directly from the room to the loft without coming in sight of the congregation.

This room should be large enough for use as a rehearsal and social room, provided with a first-grade grand piano, and a good reed organ in tune with the piano, and comfortably supplied with chairs and lounges.

A large closet or closets should afford room for keeping all the vestments in good order, and a music cabinet in which all music, both octavo and complete works, can be filed and indexed should

be builded or placed somewhere near the director's stand.

Care should be taken to provide the room with heat that may be utilized on short notice. A fireplace with a large gas heater serves the purpose admirably. By this means the choir may be assembled for special rehearsals, or the director may rehearse with soloists, or impromptu socials may be arranged for without depending upon the main heating plant of the building. If the church undertakes to provide private instruction for its singers, this room affords an ideal place for this purpose.

The choir room should be made as comfortable and pleasant as possible, rugs on the floor and pictures on the wall provided, and adequate lighting arranged for. It becomes the home of the musical program of the church and, as far as practicable, should be reserved for this use.

E. Instrumental Equipment

In the auditorium a good pipe organ is, of course, the ideal instrument. A first-grade grand piano should likewise be provided and tuned with the organ. This piano should be used quite regularly with the organ in accompanying congregational singing, as a certain rhythmic effect in the singing is thus more easily secured. Pleasing and even inspiring effects can also be obtained by wise and skillful use of combined organ and piano accompaniment for anthems, cantatas and

oratorios, and in many cases solo accompaniments are written or may be arranged for such accompaniment. A limited repertoire of instrumental music written or arranged for organ and piano is available, and this will afford an opportunity to vary the special instrumental music of the church with splendid effect.

The choir room, as has been indicated, should be provided with a good piano and a good reed organ (or, if possible, a small pipe organ), that both accompanists may be used in the rehearsals. The organ likewise assists in starting a choir processional at the beginning of services, though a special organ, played from the console in the church auditorium should be provided for this use where possible.

All pianos and organs in the church should be kept in good tune, and at symphony pitch. This makes possible the use of orchestral instruments without inconvenience and dissatisfaction.

A good phonograph, with an adequate supply of records of sacred music, choral and instrumental, solo and ensemble, is of great value to the director dealing with the younger choirs especially, and is a means of considerable social pleasure and recreation.

The acoustical properties and ventilation of a choir room must, of imperative necessity, be carefully planned for. Nothing will more handicap choral work than a small room where the singers must be crowded together, where the

volume of tone returns upon itself in all forte passages, and where an abundant supply of fresh air is lacking.

F. The Choirs as Field for Evangelism

The program of music and worship which has been presented is a progressive, educational program of cultural, social, and spiritual development, carried on by the church, within its parish, for the uplift of its people.

It is altogether fitting and proper, and, indeed, highly desirable, that the membership of the various choirs should be considered a definite field for evangelistic effort on the part of the pastor and the leaders of the church. The ideal thing is for every member of every choir to become an active member of the church.

In the writer's own work and experience this ideal has been closely approximated. A very considerable accession to church membership has come directly through his choirs. Every member of every choir (even the Junior and Intermediate) participates in the service of Holy Communion. The pastor-director has good reason to feel that the members of his choir, whichever one happens to be singing, sit behind him in the church service personally striving through artistic endeavor, spiritual devotion and earnest prayer to help him put forward the kingdom of Jesus Christ.

A consistent, progressive, fully developed and

competently directed program of music and worship in the church requires much faith, infinite patience, considerable expenditure of money, effort and nervous energy. But the reward is commensurately great. When the work is done, the program established and steadily functioning, those who have charge will find that lives are being enriched, men and women attracted to the church and its services, and then led into that spiritual consciousness and experience which marks the true Christian.

APPENDIX

I. CONGREGATIONAL SERVICES OF MUSIC AND WORSHIP WITH CHORAL LEADERSHIP.

II. CHORAL SERVICES OF MUSIC AND WORSHIP WITH CONGREGATIONAL PARTICIPATION.

III. PROGRAMS AND SERVICES FOR FESTIVALS AND SPECIAL OCCASIONS.

IV. BIBLIOGRAPHY.

ACKNOWLEDGMENT. The hymns used in the services in this Appendix have been selected from the following hymnals: The Methodist Hymnal (The Methodist Book Concern), The Hymnal For American Youth (The Century Co.) and The American Hymnal (The Century Co.).

I

CONGREGATIONAL SERVICES OF MUSIC AND WORSHIP WITH CHORAL LEADERSHIP

A. A Congregational Song Rehearsal.

B. A General Hymnic Service of Worship.

C. Love.

D. The Life of Christ.

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FOREWORD

THE following are hymn services, strictly. Anthem and solo settings, arrangements and divisions for individual, responsive and unison readings are indicated, but with only one or two exceptions all the material is hymnic.

In the use of these services careful preparation must be made. Leader, organist, choir, and soloists especially must know just what is expected of them through careful study and rehearsal. With the exception of the first, the services should be carried out without announcements or comments. To a very great degree the effectiveness of the services depends upon this.

The pastor is the logical person to lead the services, for they are essentially services of worship, prayer, praise, exhortation, and dedication. Even the first service, the Congregational Song Rehearsal, is a preparation for worship and should be earnestly and seriously regarded as such.

The organist should carefully prepare himself to musically and smoothly modulate from one tune to another, and to sound the opening chords or play the opening prelude whenever choir, soloist, or congregation is to sing. It is a good plan to make a complete preparation of the service, with all hymns, solos, anthems, and reading arranged in convenient form, and with modulations written out. For the most part these latter should be brief, as also the introductions. Much of the effectiveness of the services de-

pends upon the smoothness, taste, and musical effectiveness of the organ playing, and upon the mood and spirit of the leader.

The intent and purpose of the series is, first, to train a congregation to realize its full possibilities as a singing body; second, to provide a means for all the numerous individuals of a congregation to fittingly worship together; and, third, to present a number of great or useful hymns in such form and context as to emphasize their real meaning and significance.

THE AUTHOR.

A

A CONGREGATIONAL SONG REHEARSAL

Introduction

The congregation, as any other singing body, must rehearse in order that it may sing unitedly, powerfully, intelligently, musically, and worshipfully.

Rehearsing cannot be effectively incorporated in a service of worship. Such rehearsal will be inadequate and the service of worship will be seriously marred. A special rehearsal period should be set aside.

1. United (and unanimous) Singing

Everyone has the *privilege* of singing, or, if unable to sing (not often the case), of mentally and spiritually entering into the service of song.

Everyone has the responsibility to sing. In song are congregational praise, prayer, and exhortation. No one has a *Christian* right to listen to congregational singing. Each member of the congregation has, from a Christian point of view, the same responsibility for entering as effectively as possible into the song service as a minister has to present his message as effectively as possible. God alone should be the listener when congregational singing is in progress.

Let us *all* sing:

Come, thou almighty King,
Help us thy name to sing,
Help us to praise!

Father all glorious,
O'er all victorious,
Come, and reign over us,
Ancient of days!

2. Powerful Singing

Only by entering *physically* into the song service can the fullest possible richness, depth, solidity, and volume of tone be produced.

Every member of the congregation should sit or stand erect and make a *positive physical effort* to sing with the best quality and quantity of tone possible.

This is not too technical. Nothing is perfect enough for the worship of God.

Let us sing, with individual, physical effort, giving our bodies to the worship of God.

"Come, thou almighty King," etc.

3. Intelligent Singing

Our hymns are literary expressions of praise, prayer, exhortation, and worship, penned by men of great minds and reverent hearts. Ofttimes we do not *think* our hymns as we sing. We ought to appropriate the hymns and use them as far as possible as *expressions of our own worship*, our own desire and purpose that men everywhere shall be won to Christ and the kingdom of God brought into being here on earth.

So we should *think*, and should *phrase*, especially noting the *punctuation* of our hymns.

Let us sing again, *thinking, phrasing, punctuating:*

Come, (—) Thou Almighty King

As another and better example let us *all* sing, with definite and positive effort, but with careful thought:

Abide with me! (—) Fast falls the eventide, (—)
The darkness deepens—— (—) Lord, with me abide!

(VERY CAREFULLY.)

When other *helpers fail*, (—) and comforts flee, (—)
Help of the helpless, (—) O abide with me!

And let us sing the last two lines of the last stanza of this same hymn, unitedly, powerfully, thoughtfully:

Heaven's morning breaks, (—) and earth's vain shadows flee;
In life, (—) in death, (—) O Lord, (—) abide with me!

4. Musical Singing

Congregational singing depends for its musical effectiveness on at least two things: (*a*) distinct singing of each successive chord, separating one from another and (*b*) emphatic accent, that the proper and desirable rhythm and swing may be produced, giving life, vitality, and progress to the hymn.

(*a*) Distinct singing of each chord:

Every measure of music for congregational singing consists of a certain number of successive chords. These should not overlap nor lean upon one another. If the four fingers of the hand be held up together, we have an illustration of a common fault in congregational singing, running of the chords together. If, now, the fingers be separated, we have an illustration of what congregational singing should be like—every chord distinct.

Let us sing:

Come, — thou — al — might — y — King,
Help — us — thy — name — to — sing,
Help — us — to — praise!
Fa — ther — all — glo — ri — ous,
O'er — all — vic — to — ri — ous,
Come, — and — reign — o — ver — us,
An — cient — of — days!

(*b*) Now, to realize the rhythmic progress of the music let us sing again just as before, but *accenting the first beat of each measure:*
(This is ¾ time)

Come, — thou — al — *might* — y — *King*,
Help — us — thy — *name* — to — *sing*,
Help — us — to — *praise!*
Fa — ther — all — *glo* — ri — ous,
O'er — all — vic — *to* — ri — ous,
Come, — and — reign — *o* — ver — us,
An — cient — of — *days!*

Come, thou Incarnate Word,
Gird on thy mighty sword,
Our prayers attend;
Come, and thy people bless,
And give thy word success:
Spirit of holiness,
On us descend!

Come, Holy Comforter,
Thy sacred witness bear,
In this glad hour!

Thou who almighty art,
Now rule in every heart,
And ne'er from us depart,
  Spirit of power!

To the great One and Three
Eternal praises be,
  Hence, evermore:
His sovereign majesty
May we in glory see,
And to eternity
  Love and adore!

—*Charles Wesley.*

5. Worshipful Singing

Singing in religious services is an act of worship, a means of congregational expressions to one another, to the world, and to God. It always involves praise, prayer, or exhortation, or all three.

Worshipful singing must be the *best singing* we can possibly produce, *consciously devoted to religious ends.* We must sing unitedly, powerfully, with thought for the meaning of the text, and musically; but, more than that, we must sing consciously as Christians addressing God, or cooperating with God in his great kingdom-building enterprise.

Let us sing together, unitedly, powerfully, intelligently, musically, and worshipfully:

(Tune, "Miles Lane")

All — HAIL — the — *power* — of — JE — sus' *name!*
  Let — AN — gels — *pros* — trate — FALL;
Bring — FORTH — the — *roy* — al — DI — a — *dem.*
(Climactic) And—CROWN—HIM,—CROWN HIM,

—CROWN HIM—CROWN—HIM—LORD—OF—ALL.

Let every kindred, every tribe
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

O that, with yonder sacred throng,
We at his feet may fall!
We'll join the everlasting song,
And crown him Lord of all.

—*Edward Perronet.*

B

A GENERAL HYMNIC SERVICE OF WORSHIP

ORGAN OR ORCHESTRAL PRELUDE.

HYMNIC CALL TO WORSHIP (congregation standing):

Pastor or Leader (Speaking):

Come, ye that love the Lord,
And let your joys be known;
Join in a song with sweet accord,
While ye surround his throne. —*Isaac Watts.*

Congregation (singing, Tune, "Italian Hymn," Key of G Major):

Come, thou almighty King,
Help us thy name to sing,
Help us to praise!
Father all-glorious,
O'er all victorious,
Come, and reign over us,
Ancient of days! —*Charles Wesley.*

Pastor or Leader (speaking):

Let those refuse to sing
Who never knew our God,
But servants of the heavenly King
May speak their joys abroad.

Congregation (singing, Tune, "Azmon," Key of G Major):

O, for a thousand tongues to sing
My great Redeemer's praise,
The glories of my God and King,
The triumphs of his grace. —*Charles Wesley.*

Pastor or Leader (speaking):

Then let our songs abound,
And every tear be dry;
We're marching through Immanuel's ground
To fairer worlds on high.

Congregation (singing, Tune, "Lyons," Key of G Major):

O worship the King, all glorious above,
O gratefully sing his power and his love;
Our Shield and Defender, the Ancient of days,
Pavilioned in splendor, and girded with praise.

O tell of his might, O sing of his grace,
Whose robe is the light, whose canopy space;
His chariots of wrath the deep thunderclouds form,
And dark is his path on the wings of the storm.

Frail children of dust, and feeble as frail,
In thee do we trust, nor find thee to fail;
Thy mercies how tender! how firm to the end!
Our Maker, Defender, Redeemer, and Friend.

—*Robert Grant.*

(Congregation seated)

EVENTIDE WORSHIP

(1) *Hymn* (Tune, "Evening Praise," Key of A♭ Major):

(Sing the first stanza and refrain only)

Day is dying in the west;
Heaven is touching earth with rest:
Wait and worship while the night
Sets her evening lamps alight
Through all the sky.

Refrain

Holy, holy, holy, Lord God of hosts!
Heaven and earth are full of thee!
Heaven and earth are praising thee,
O Lord most high!

Lord of life, beneath the dome
Of the universe, thy home,
Gather us who seek thy face
To the fold of thy embrace,
For thou art nigh.

Refrain

Holy, holy, holy, etc. —*Mary A. Lathbury.*

(2) *Hymn-Anthem:*[1] . . . . . *Turner*

Sun of my soul, thou Saviour dear,
It is not night if thou be near:
O may no earthborn cloud arise
To hide thee from thy servant's eyes.

When the soft dews of kindly sleep
My weary eyelids gently steep,
Be my last thought, how sweet to rest
Forever on my Saviour's breast.

Abide with me from morn till eve,
For without thee I cannot live;
Abide with me when night is nigh,
For without thee I dare not die.

If some poor wandering child of thine
Have spurned, to-day, the voice divine,
Now, Lord, the gracious work begin;
Let him no more lie down in sin.

[1] If used congregationally, tune, "Hursley."

Watch by the sick; enrich the poor
With blessings from thy boundless store;
Be every mourner's sleep to-night,
Like infant's slumbers, pure and light.

Come near and bless us when we wake,
Ere through the world our way we take;
Till, in the ocean of thy love,
We lose ourselves in heaven above.

—*John Keble.*

SCRIPTURE HYMN[2] (Tune, "Stephanos," to be played through before the first scripture reference is read. The pastor or leader reads each reference, the organ chord is given, the congregation sings the question in the first two lines of each stanza, and the choir completes the stanza, singing the metricized form of the scripture reference just read. So with each successive stanza.)

(Congregation standing)

Organ rendition of the hymn tune.
Pastor or Leader reads Matt. 11: 28, 29.
Congregation sings:

Art thou weary, art thou languid,
Art thou sore distressed?

Choir: "Come to me," saith One, "and, coming,
Be at rest."

Pastor or Leader: John 20: 24–28.

Congregation: Hath he marks to lead me to him,
If he be my guide?

[2] If used simply as a congregational hymn, disregard all the interpolations and sing straight through.

Choir: "In his feet and hands are wound-prints,
And his side."

Pastor or Leader: Matt. 27: 27–31.

Congregation: Is there diadem, as monarch,
That his brow adorns?

Choir: "Yea, a crown, in very surety,
But of thorns."

Pastor or Leader: Luke 9: 57–62.

Congregation: If I find him, if I follow,
What his guerdon here?

Choir: "Many a sorrow, many a labor,
Many a tear."

Pastor or Leader: John 6: 37.

Congregation: If I ask him to receive me,
Will he say me nay?

Choir: "Not till earth and not till heaven
Pass away."

Pastor or Leader: Rev. 7: 13–17.

Congregation: Finding, following, keeping, struggling,
Is he sure to bless?

Choir: "Saints, apostles, prophets, martyrs,
Answer, Yes."

—*Greek Hymn, tr. John Mason Neale.*

(Congregation be seated)

PRAYER: Hymn-Solo[1] . . . . . *Liddle*

Abide with me! Fast falls the eventide,
The darkness deepens—Lord, with me abide!
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me!

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O Thou, who changest not, abide with me!

I need thy presence every passing hour;
What but thy grace can foil the tempter's power?
Who, like thyself, my guide and stay can be?
Through cloud and sunshine, Lord, abide with me!

I fear no foe, with thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.

Hold thou thy cross before my closing eyes;
Shine through the gloom and point me to the skies;
Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

—*Henry F. Lyte.*

EXHORTATION: (1) Hymn[2] To be spoken by the Pastor, or Leader:

The Son of God goes forth to war,
A kingly crown to gain:
His blood-red banner streams afar;
Who follows in his train?

[1] If sung congregationally, tune, "Eventide." [2] If sung, tune, "Cutler."

Who best can drink his cup of woe,
Triumphant over pain,
Who patient bears his cross below,
He follows in his train.

The martyr first, whose eagle eye
Could pierce beyond the grave,
Who saw his Master in the sky,
And called on him to save:
Like him, with pardon on his tongue,
In midst of mortal pain,
He prayed for them that did the wrong:
WHO FOLLOWS IN HIS TRAIN?

—*Reginald Heber.*

(2) Hymn (Tune, "Webb," Key B♭):
(Congregation stand)

Stand up, stand up for Jesus!
Ye soldiers of the cross;
Lift high his royal banner,
It must not suffer loss:
From victory unto victory
His army shall he lead,
Till every foe is vanquished
And Christ is Lord indeed.

Stand up, stand up for Jesus!
The trumpet call obey;
Forth to the mighty conflict,
In this his glorious day:
Ye that are men, now serve him,
Against unnumbered foes;
Your courage rise with danger,
And strength to strength oppose.

Stand up, stand up for Jesus!
The strife will not be long;
This day the noise of battle,
The next the victor's song:
To him that overcometh,
A crown of life shall be;
He with the King of glory,
Shall reign eternally.

—*George Duffield, Jr.*

(Remain standing)

CONGREGATIONAL PLEDGE OF ALLEGIANCE AND LOYALTY TO CHRIST:

Hymn (Tune, "Lancashire"):

Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home.
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

Lead on, O King Eternal,
We follow, not with fears;
For gladness breaks like morning
Where'er thy face appears;
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.

—*Ernest W. Shurtleff.*

(Congregation be seated)

CLOSING PRAYER:

Hymn (Tune, "I Need Thee Every Hour"):

I need thee every hour,
Most gracious Lord;
No tender voice like thine
Can peace afford.

Refrain

I need thee, oh, I need thee;
Every hour I need thee;
Oh bless me now, my Saviour,
I come to thee!

I need thee every hour;
Teach me thy will;
And thy rich promises
In me fulfill.

Refrain

I need thee, oh, etc. AMEN.

—*Annie S. Hawks.*

C

LOVE

ORGAN OR ORCHESTRAL PRELUDE.....*Selected*

RESPONSIVE READING (Congregation standing):

Leader: Beloved, let us love one another: for love is of God.

Congregation: And every one that loveth is born of God, and knoweth God.

Leader: He that loveth not knoweth not God; for God is love.

Congregation: If we love one another God dwelleth in us, and his love is perfected in us.

Leader: God is love; and he that dwelleth in love dwelleth in God, and God in him.

Congregation: A new commandment write I unto you:

Leader: He that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?

All: AND THIS COMMANDMENT HAVE WE FROM HIM, THAT HE WHO LOVETH GOD LOVETH HIS BROTHER ALSO.

(Congregation remain standing)

1. God is Love

(1) Hymn (Tune, "St. Catherine," Key of A Major):

Come, O thou Traveler unknown,
Whom still I hold, but cannot see;
My company before is gone,
And I am left alone with thee:
With thee all night I mean to stay,
And wrestle till the break of day.

Wilt thou not yet to me reveal
Thy new, unutterable name?
Tell me, I still beseech thee, tell;
To know it now resolved I am:
Wrestling, I will not let thee go,
Till I thy name, thy nature know.

Yield to me now, for I am weak,
But confident in self-despair;
Speak to my heart, in blessing speak,
Be conquered by my instant prayer:
Speak, or thou never hence shall move,
And tell me if thy name is Love.

'Tis Love! 'tis Love! thou diedst for me!
I hear thy whisper in my heart;
The morning breaks, the shadows flee;
Pure, universal love thou art:
To me, to all, thy mercies move;
Thy nature and thy name is Love.

—*Charles Wesley.*

(Congregation be seated)

(2) Choir Hymn (Tune,[1] "Vox Delecti," G Minor-G Major, two stanzas to each time through of the music):

Immortal Love, forever full,
Forever flowing free,
Forever shared, forever whole,
A never-ebbing sea!

We may not climb the heavenly steeps
To bring the Lord Christ down;
In vain we search the lowest deeps,
For him no depths can drown.

But warm, sweet, tender, even yet
A present help is he;
And faith has still its Olivet,
And love its Galilee.

O Lord, and Master of us all,
Whate'er our name or sign,
We own thy sway, we hear thy call,
We test our lives by thine.

—*John Greenleaf Whittier.*

(3) Call to Prayer by the Pastor or Leader:

Beloved, we have heard that God is Love. Let us pray that we, his children, made in his image and likeness, may be possessed of the spirit of his divine love, that our hearts and minds may be filled with his praise:

(4) Prayer Hymn, to be read[2] by all, seated:

O for a heart to praise my God,
A heart from sin set free,

[1] Tune for congregational singing, "Serenity."
[2] This hymn may be sung to the tune "Holy Cross."

A heart that always feels thy blood
So freely spilt for me!

A heart resigned, submissive, meek,
My great Redeemer's throne;
Where only Christ is heard to speak,
Where Jesus reigns alone;

A humble, lowly, contrite heart,
Believing, true and clean,
Which neither life nor death can part
From him that dwells within;

A heart in every thought renewed,
And full of love divine;
Perfect, and right, and pure, and good,
A copy, Lord, of thine!

Thy nature, gracious Lord, impart;
Come quickly from above,
Write thy new name upon my heart,
Thy new, best name of Love. AMEN.

—*Charles Wesley.*

2. GOD'S LOVE REVEALED IN CHRIST JESUS AWAKENS OUR LOVE FOR CHRIST IN RESPONSE

(1) HYMN (Tune, "Love Divine," Key of B♭):
(Congregation standing)

One there is, above all others,
Well deserves the name of Friend;
His is love beyond a brother's,
Costly, free, and knows no end.

Which of all our friends, to save us,
Could or would have shed his blood?
But the Saviour died to have us
Reconciled in him to God.

When he lived on earth abasèd,
Friend of sinners was his name;
Now, above all glory raisèd,
He rejoices in the same.
O for grace our hearts to soften!
Teach us, Lord, at length to love;
We, alas! forget too often
What a Friend we have above.

—*John Newton.*

(Congregation be seated)

(2) ORGAN THEME: "What a Friend We Have in Jesus!"
(Let everyone silently meditate upon this)

(3) HYMN (Tune, "Serenity," Key of E*b.*):

O Thou who driest the mourner's tear,
How dark this world would be,
If, when deceived and wounded here,
We could not fly to thee!

When joy no longer soothes or cheers,
And e'en the hope that threw
A moment's sparkle o'er our tears,
Is dimmed and vanished too—

O who could bear life's stormy doom,
Did not thy wing of love
Come brightly wafting through the gloom
Our peace-branch from above?

Then sorrow, touched by thee, grows bright,
With more than rapture's ray;
As darkness shows us worlds of light
We never saw by day. —*Thomas Moore.*

(4) ANTHEM:[1] "Jesus Calls Us"[2] . . . . . *Bullard*

Jesus calls us, o'er the tumult
Of our life's wild, restless sea;
Day by day his sweet voice soundeth,
Saying, Christian, follow me!

Jesus calls us from the worship
Of the vain world's golden store;
From each idol that would keep us,
Saying, Christian, love me more!

In our joys and in our sorrows,
Days of toil and hours of ease,
Still he calls, in cares and pleasures,
Christian, love me more than these!

Jesus calls us! by thy mercies,
Saviour, may we hear thy call;
Give our hearts to thy obedience,
Serve and love thee best of all!

—*Cecil F. Alexander.*

(5) CHRIST'S QUESTION—Hymn,[3] Read by the Pastor or Leader.

Hark, my soul! it is the Lord;
'Tis thy Saviour, hear his word;
Jesus speaks, he speaks to thee:
"Say, poor sinner, lov'st thou me?

[1] If to be sung congregationally, the tune is "Jude."
[2] Used by permission of Oliver Ditson Company, owners of the copyright.
[3] For singing, use a 7s tune, such as "Hendon."

"I delivered thee when bound,
And, when bleeding, healed thy wound;
Sought thee wandering, set thee right,
Turned thy darkness into light.

"Can a mother's tender care
Cease toward the child she bare?
Yes, she may forgetful be,
Yet will I remember thee.

"Mine is an unchanging love,
Higher than the heights above,
Deeper than the depths beneath,
Free and faithful, strong as death.

"Thou shalt see my glory soon,
When the work of faith is done;
Partner of my throne shalt be:
Say, poor sinner, 'ov'st thou me?"

—*William Cowper.*

(6) Hymn Response by the Congregation (Familiar tune):

(Congregation remain seated)

My Jesus, I love thee, I know thou art mine,
For thee all the follies of sin I resign;
My gracious Redeemer, my Saviour art thou,
If ever I loved thee, my Jesus, 'tis now.

I love thee because thou hast first loved me,
And purchased my pardon on Calvary's tree;
I love thee for wearing the thorns on thy brow;
If ever I loved thee, my Jesus, 'tis now.

I will love thee in life, I will love thee in death,
And praise thee as long as thou lendest me breath;
And say, when the death-dew lies cold on my brow,
"If ever I loved thee, my Jesus, 'tis now."

—*Anonymous.*

(7) Organ Theme: "More Love to Thee, O Christ."
(A devotional moment, to be observed with bowed heads.)

3. Love for God in Christ Should Make Us Love One Another

(1) Hymn (To be read responsively):[1]
(Congregation standing)

Leader or *Pastor:*

Make channels for the streams of love,
Where they may broadly run;
And love has overflowing streams,
To fill them everyone.

Congregation:

But if at any time we cease
Such channels to provide,
The very founts of love for us
Will soon be parched and dried.

All:

For we must share, if we would keep,
That blessing from above:
Ceasing to give, we cease to have,—
Such is the law of love.

—*Richard Chenevix Trench.*

(Continue standing)

[1] Tune for singing, "Colchester."

(2) *Leader* or *Pastor:*[1]

Our God is love; and all his saints
His image bear below;
The heart with love to God inspired,
With love to man will glow.

Congregation:

Teach us to love each other, Lord,
As we are loved by thee;
None who are truly born of God
Can live in enmity.

Leader:

Heirs of the same immortal bliss,
Our hopes and fears the same,
With bonds of love our hearts unite,
With mutual love inflame.

All:

So may the unbelieving world
See how true Christians love;
And glorify our Saviour's grace,
And seek that grace to prove.

—*Thomas Cotterill.*

(Congregation be seated)

(3) Choir Hymn (Tune, "Mount Calvary"):

How sweet, how heavenly is the sight,
When those who love the Lord
In one another's peace delight,
And so fulfill his word!

[1] Both these hymns are in Common Meter, and may be sung to the tune, "Siloam," or other C. M. tunes.

When each can feel his brother's sigh,
And with him bear a part!
When sorrow flows from eye to eye,
And joy from heart to heart.

When, free from envy, scorn, and pride,
Our wishes all above,
Each can his brother's failing hide,
And show a brother's love!

Let love in one delightful stream
Through every bosom flow,
And union sweet, and dear esteem,
In every action glow.

Love is the golden chain that binds
The happy souls above;
And he's an heir of heaven who finds
His bosom glow with love.

—*Joseph Swain.*

(4) Hymnic Address and Exhortation:

(*a*) "Love Thyself Last."—*Anon.*
(American Hymnal, The Century Co., No. 514.)
(*b*) Who Is Thy Neighbor?—*William P. Peabody.*
(King's Chapel Hymnal, Boston, No. 339.)
(*c*) O Brother Man, Fold to Thy Heart.
—*John Greenleaf Whittier.*
(Century Hymnal, The Century Co., No. 279.)

(5) Call to Prayer, by the Pastor or Leader:

Beloved, we have prayed that God would fill our hearts with the spirit of love, that we might love him as he has loved us. And now we have heard that

through Christ Jesus our Father God calls us to love one another. Let us pray together that we may love one another as we love God and as God loves us.

(6) PRAYER HYMN[1] (To be read in unison by all):

Try us, O God, and search the ground
Of every sinful heart;
Whate'er of sin in us is found,
O bid it all depart!

When to the right or left we stray,
Leave us not comfortless;
But guide our feet into the way
Of everlasting peace.

Help us to help each other, Lord,
Each other's cross to bear;
Let each his friendly aid afford,
And feel his brother's care.

Help us to build each other up,
Our little stock improve;
Increase our faith, confirm our hope,
And perfect us in love. AMEN.

—*Charles Wesley.*

(7) ORGAN RESPONSE, swelling into the hymn which follows, when let all stand and sing (Tune, "Dennis"):

Blest be the tie that binds
Our hearts in Christian love;
The fellowship of kindred minds
Is like to that above.

[1] For Congregational Singing, Tune, "Serenity," or other C. M. Tune.

Before our Father's throne,
We pour our ardent prayers;
Our fears, our hopes, our aims are one,
Our comforts and our cares.

We share our mutual woes,
Our mutual burdens bear;
And often for each other flows
The sympathizing tear.

When we asunder part,
It gives us inward pain;
But we shall still be joined in heart,
And hope to meet again.

—*J. Fawcett.*

D

THE LIFE OF CHRIST

1. The People Plead for Christ to Come

The People (Standing and reading together)[1]:

O come, O come, Emmanuel,
And ransom captive Israel;
That mourns in lonely exile here,
Until the Son of God appear.

The Choir (Singing—Tune: "Veni Emmanuel"—Chorus only)

Rejoice! Rejoice!
Emmanuel
Shall come to thee,
O Israel!

The People (Reading):

O come, thou Rod-of-Jesse, free
Thine own from Satan's tyranny;
From depths of hell thy people save,
And give them victory o'er the grave.

The Choir (As before):

The People:

O come, thou Day-Spring, come and cheer
Our spirits by thine advent here;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.

[1] For singing, omit the chorus, "Rejoice," etc., and use the tune "Doane."

The Choir (As before):

The People:

O come, thou Key-of-David, come,
And open wide our heavenly home;
Make safe the way that leads on high,
And close the path to misery.

The Choir (As before):

The People:

O come, O come, thou Lord of Might,
Who to thy tribes on Sinai's height,
In ancient times didst give the law,
In cloud, and majesty, and awe.

The Choir (As before):

—*Old Latin, tr. John Mason Neale.*

(Congregation remain standing)

2. Christ Comes

(*a*) Hymn, by the Choir (Tune, "Christmas Song"):

There's a song in the air!
There's a star in the sky!
There's a mother's deep prayer,
And a baby's low cry!
And the star rains its fire while the beautiful sing,
For the manger of Bethlehem cradles a King!

—*Josiah G. Holland.*

(*b*) Hymn, by the Congregation (Tune, "Antioch"):

Joy to the world! the Lord is come;
Let earth receive her King;
Let every heart prepare him room,
And heaven and nature sing.

Joy to the world! the Saviour reigns;
Let men their songs employ;
While fields and floods, rocks, hills, and plains
Repeat the sounding joy.

He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love.

—*Isaac Watts.*

(Congregation be seated)

3. His Boyhood

Hymn Solo: "Ye Fair Green Hills of Galilee."

—*Josiah Conder.*

(American Hymnal, The Century Co., No. 184)

4. His Temptation

Hymn Reading: "Faint and Weary Jesus Stood."

—*Walter C. Smith.*

(American Hymnal, The Century Co., No. 187)

5. His Ministry

(Let the Congregation stand)

Hymn, to be sung by the Congregation (Tune, "Denny"):

What grace, O Lord, and beauty shone
Around thy steps below!
What patient love was seen in all
Thy life and death of woe!

For, ever on thy burdened heart
A weight of sorrow hung;
Yet no ungentle, murmuring word
Escaped thy silent tongue.

Thy foes might hate, despise, revile,
Thy friends unfaithful prove;
Unwearied in forgiveness still,
Thy heart could only love.—*Edward Denny.*

(Congregation remain standing)

6. His Preaching

Beatitudes (To be read by all in unison):

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peacemakers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

(Congregation be seated)

7. His Suffering

Hymn Organ Theme:[1] (As the organ plays let the congregation meditate upon the words which follow.)

'Tis midnight; and on Olives' brow
The star is dimmed that lately shone:
'Tis midnight; in the garden now,
The suffering Saviour prays alone.

[1] If sung, tune, "Olives' Brow."

'Tis midnight; and from all removed,
The Saviour wrestles lone with fears;
E'en that disciple whom he loved
Heeds not his Master's grief and tears.
—*William B. Tappan.*

8. His Death

(Congregation remain seated)

(*a*) Hymn, to be sung by all (Tune, "Avon"):

Behold the Saviour of mankind
Nailed to the shameful tree!
How vast the love that him inclined
To bleed and die for thee!

Hark, how he groans! while nature shakes,
And earth's strong pillars bend!
The Temple's veil in sunder breaks,
The solid marbles rend.

'Tis done! the precious ransom's paid!
"Receive my soul!" he cries;
See where he bows his sacred head!
He bows his head, and dies.
—*Samuel Wesley.*

(*b*) Hymn, to be sung by all, unaccompanied (Tune, "Eucharist"):

When I survey the wondrous cross
On which the Prince of glory died,
My richest gain I count but loss
And pour contempt on all my pride.
—*Isaac Watts.*

9. His Triumph

"The third day he arose from the dead."

Solo: "Allelulia"[1] . . . . . *Charles Humphries*

Through the swung gates of the city,
Outpours a rushing throng;
On they crowd to Calvary;
Heedless they swing along.
And there, when shadows gather,
Strange fears their lips confine,
Mute is the cruel laughter,
O tragedy divine!

Allelulia, allelulia,
Unheard the angels sing:
Allelulia, allelulia,
From death shall rise a King.

Somber the gates of the city,
Outshut a garden fair;
And a tomb in silent pity
Enholds a Sleeper there.
And lo, as the flush of crimson
Proclaims the Eastern morn,
The stone rolls back unbidden,
Forth steps the Christ new-born.

Allelulia, allelulia,
The vaults of Heav'n loud ring,
Allelulia, allelulia,
The world has a risen king.

Through the swung gates of heav'n
Outpours th' angelic throng,

[1] Used by permission of Oliver Ditson Company, owners of the copyright.

And now the new Jerusalem
Triumphant rings with song.
And the city, radiant, glorious,
Needs neither sun nor stars,
For the light of God victorious,
Illumes with glowing bars.

Allelulia, allelulia,
Th' angelic hosts loud sing,
Allelulia, allelulia,
The Christ is Eternal King.

—*F. M. Vincent.*

10. His Ascension

"He ascended into heaven, and sitteth at the right hand of God the Father Almighty."

(Congregation stand and sing)

Hymn (Tune, "Miles Lane"):

All hail the power of Jesus' name!
Let angels prostrate fall;
Bring forth the royal diadem,
And crown him Lord of all.

Let every kindred, every tribe
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

O that, with yonder sacred throng,
We at his feet may fall!
We'll join the everlasting song,
And crown him Lord of all.

—*Edward Perronet.*

(Congregation remain standing)

11. The Christian's Pledge

Hymn (to be read in unison):[1]

Christ's life our code, his cross our creed,
Our common, glad confession be;
Our deepest wants, our highest aims,
Find their fulfillment, Lord, in thee.

Thy life our code! in letters clear
We read our duty, day by day,
Thy footsteps tracing eagerly,
Who art the truth, the life, the way.

Thy cross our creed! thy boundless love
A ransomed world at last shall laud,
And crown thee their eternal King,
O Lord of Glory! Lamb of God.

—*Benjamin Copeland.*

Organ: "Amen."

[1] If sung, tune, "Duke Street."

II

CHORAL SERVICES OF MUSIC AND WORSHIP WITH CONGREGATIONAL PARTICIPATION—"CONGREGATIONALIZED" ORATORIOS AND CANTATAS

A. The Life of Christ	(The "Messiah," Handel)
B. America the Beautiful	("The Commemoration Ode," Parker)
C. Our Heavenly Home	("The Holy City," Gaul)

NOTE:—The following are services based largely on well-known oratorios, cantatas, or similar works. Their purpose is to provide material for attractive special services of music and worship, to interest the people of a congregation in the nature and significance of standard musical works, and to inspire and spiritually impress those who participate.

The correlation of congregational material, hymns, readings, prayers, etc., is calculated to keep the people interested in the service to the extent of actively personally participating, and to give added significance to the special instrumental, choral and solo numbers which are thus related to each other and to the subject of the service.

The services must be thoroughly prepared, the choir adequately trained, competent soloists secured, capable players brought to the organ and the piano, and the leader must be thoroughly aware of the nature, purpose, and spirit of the service and the sequence of its parts.

Above all else a thoroughly devout and reverent mood must be sought for, applause absolutely discouraged, and everything that is said or sung earnestly dedicated to the presentation of a genuine religious message.

Carefully planned cooperation of minister and music director is absolutely essential, unless, perchance, one man takes charge of the entire service, directing the music and leading the service too.

Of course orchestral accompaniment, if available, is a very great assistance, but great care must then be taken that the players know the sequence of the various numbers, and have the hymns arranged for them to play.

A

THE LIFE OF CHRIST

A "congregationalized oratorio," embodying choral and solo extracts from the "Messiah," the oratorio by George Frederick Handel.

PARTICIPANTS

The Choir
The Congregation
Soprano Soloist
Contralto Soloist
Tenor Soloist
Organist
Pianist
Orchestra (if available)

OVERTURE TO THE "MESSIAH" . . *George Frederick Handel*

PROLOGUE

Tenor Recitative:

Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

I. THE PEOPLE PLEAD FOR A CHRIST TO COME

1. *The People* (standing and reading together):

O come, O come, Emmanuel,
And ransom captive Israel;

That mourns in lonely exile here,
Until the Son of God appear.

The Choir (Singing, Tune, Veni Emmanuel):
Rejoice! Rejoice!
Emmanuel
Shall come to thee,
O Israel!

The People (Reading):
O come, thou Rod-of-Jesse, free
Thine own from Satan's tyranny;
From depths of hell thy people save,
And give them victory o'er the grave.

The Choir (As before):
The People:
O come, Thou Day-Spring, come and cheer
Our spirits by thine advent here;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.

The Choir (As before):
The People:
O come, thou Key-of-David, come,
And open wide our heavenly home;
Make safe the way that leads on high
And close the path to misery.

The Choir (As before):
The People:
O come, O come, thou Lord of Might,
Who to thy tribes on Sinai's height
In ancient times didst give the law,
In cloud and majesty and awe.

The Choir (As before).

—*Old Latin, tr. John Mason Neale.*

(Congregation seated)

2. Chorus:

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

II. Christ Comes

3. The Pastoral Symphony from the "Messiah"...
Handel

4. Soprano Recitatives:

There were shepherds abiding in the field, keeping watch over their flocks by night.

And lo: the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

5. Chorus:

Glory to God in the highest, and peace on earth, good will toward men.

6. Soprano Air:

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy king cometh unto thee.

He is the righteous Saviour, and he shall speak peace unto the heathen.

7. Hymn by the Congregation (Standing. Tune, "Antioch"[1]):

Joy to the world! the Lord is come;
Let earth receive her King;
Let every heart prepare him room,
And heaven and nature sing.

Joy to the world! the Saviour reigns;
Let men their songs employ;
While fields and floods, rocks, hills, and plains
Repeat the sounding joy.

He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love.

—Isaac Watts.

III. Life and Ministry

8. Alto Recitative:

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

9. Alto Air:

He shall feed his flock like a shepherd, and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young.

10. Soprano Air:

Come unto him, all ye that labor and are heavy laden, and he shall give you rest.

[1] Note: The tune of this hymn is an arrangement by Lowell Mason of the chorus music, "Glory to God in the Highest," from "The Messiah."

Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

11. CHORUS:

Behold the Lamb of God that taketh away the sins of the world.

12. HYMN BY THE CONGREGATION (Standing. Tune, "Serenity"):

What grace, O Lord, and beauty shone
Around thy steps below!
What patient love was seen in all
Thy life and death of woe!

For, ever on thy burdened heart
A weight of sorrow hung;
Yet no ungentle, murmuring word
Escaped thy silent tongue.

Thy foes might hate, despise, revile,
Thy friends unfaithful prove;
Unwearied in forgiveness still,
Thy heart could only love.

—*Edward Denny.*

IV. HIS PREACHING

13. BEATITUDES (To be read in unison. Remain standing):

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peacemakers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

(Congregation seated)

V. His Suffering

14. Theme for the Organ: "Olives' Brow." (As the organ is played, let the congregation, with bowed heads, meditate upon the following words):

'Tis midnight; and on Olives' brow
The star is dimmed that lately shone:
'Tis midnight; in the garden now,
The suffering Saviour prays alone.

15. Alto Air:

He was despised and rejected of men, a man of sorrows, and acquainted with grief.

16. Chorus:

Surely he hath borne our griefs, and carried our sorrows; he was wounded for our transgressions; he was bruised for our iniquities; the chastisement of our peace was upon him.

VI. His Death

(Remain seated)

17. Hymn by the Congregation (Tune, "Avon"):

Behold, the Saviour of mankind
Nailed to the shameful tree;
How vast the love that him inclined
To bleed and die for thee!

18. Reading:

Leader: All they that see him, laugh him to scorn, they shoot out their lips, and shake their heads, saying:—

Congregation: "He trusted in God that he would deliver him; let him deliver him, if he delight in him."

19. Tenor Recitative and Air:

Thy rebuke hath broken his heart; he is full of heaviness. He looked for some to have pity on him, but there was no man; neither found he any to comfort him. Behold, and see if there be any sorrow like unto his sorrow.

VII. His Triumph

"The third day he arose from the dead, he ascended into heaven, and sitteth at the right hand of God, the Father Almighty."

20. Hymn (To be read responsively, Congregation standing):

Leader:

He dies: the Friend of sinners dies:
Lo! Salem's daughters weep around;

Congregation:

A solemn darkness veils the skies,
A sudden trembling shakes the ground.

Leader:

Here's love and grief beyond degree:
The Lord of Glory dies for man.

Congregation:

But lo: what sudden joys we see,
Jesus, the dead, revives again!

Leader:

The rising God forsakes the tomb;
In vain the tomb forbids his rise;

Congregation:

Cherubic legions guard him home
And shout him welcome to the skies.

Leader:

Break off your tears, ye saints, and tell
How high your great Deliverer reigns;

Congregation:

Sing how he spoiled the hosts of hell,
And led the monster death in chains!

Leader:

Say, "Live forever, wondrous King.
Born to redeem, and strong to save";

Congregation:

Then ask the monster, "Where's thy sting?"
And "Where's thy victory, boasting grave?"

—*Isaac Watts.*

21. Final Chorus:

HALLELUJAH! for the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.

KING OF KINGS, AND LORD OF LORDS. HALLELUJAH!

8. The Christian's Pledge

22. Hymn (To be read in unison):

Christ's life our code, his cross our creed,
Our common, glad confession be;

Our deepest wants, our highest aims,
Find their fulfillment, Lord, in thee.

Thy life our code! in letters clear
We read our duty, day by day,
Thy footsteps tracing eagerly,
Who art the truth, the life, the way.

Thy cross our creed! thy boundless love
A ransomed world at last shall laud,
And crown thee their eternal King,
O Lord of Glory! Lamb of God.

—*Benjamin Copeland.*

23. Benediction.

Note.—All Choral and Solo Music is from Handel's Oratorio, the "Messiah," except the plain-song response in the first part. This is sung to the last seven measures of the tune "Veni Emmanuel."

B

AMERICA, THE BEAUTIFUL

A Patriotic Musical Service

PARTICIPANTS

The Choir
The Congregation
Soprano Soloist
Organist
Pianist
Trumpeter
Orchestra (if available)

I. OUR COUNTRY

1. HYMN: "O Beautiful for Spacious Skies." (First Stanza): . . . . . *Samuel A. Ward*

(To be sung by the Congregation, standing)

Tune—"Materna"

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

—*Katherine Lee Bates.*

(Congregation seated)

2. Prayer of Thanksgiving.....*Kremser*
Chorus Choir

We gather together to ask the Lord's blessing;
He chastens and hastens his will to make known;
The wicked oppressing cease them from distressing,
Sing praises to his name—he forgets not his own.

Beside us to guide us, our God with us joining,
Ordaining, maintaining his kingdom divine,
So from the beginning the fight we are winning;
Thou, Lord, wast at our side—all glory be thine!

We all do extol thee, thou leader in battle,
And pray that thou still our Defender wilt be.
Let thy congregation escape tribulation:
Thy name be ever praised! O Lord, make us free!
Lord, make us free!

3. Prayer (To be read by the Congregation):

O God of purity and peace, God of light and freedom, God of comfort and joy, we thank thee for our country, this great land of hope, whose wide doors thou hast opened to so many millions that struggle with hardship and with hunger in the crowded Old World.

We give thanks to the power that has made and preserved us a nation, that has carried our ship of state through storm and darkness and has given us a place of honor and power that we might bear aloft the standard of impartial liberty and impartial law.

May our altars and our schools ever stand as pillars of welfare; may the broad land be filled with homes of intelligent and contented industry, that

through the long generations our land may be a happy land and our country a power of good will among the nations. Amen.

—*Charles Gordon Ames.*

4. To Thee, O Country . . . . . *Eichberg*
Chorus Choir

To thee, O country, great and free,
With trusting hearts we cling;
Our voices tuned by joyous love,
Thy pow'r and praises sing,
Upon thy mighty, faithful heart,
We lay our burden down;
Thou art the only friend who feels
Their weight without a frown.

For thee, we daily work and strive,
To thee we give our love;
For thee with fervor deep we pray
To Him who dwells above,
O God, protect our native land,
Let Peace, its ruler be,
And let her happy kingdom stretch
From north to south-most sea.

—*Mrs. John Lane.*

II. Our Country's Servants

5. Hymn (Third Stanza):

(To be sung by the Congregation, standing)

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!

America! America!
May God thy gold refine,
Till all success be nobleness,
And every gain divine!

—*Katharine Lee Bates.*

6. A. D. 1919. A Commemorative Ode by Brian Hooker.....*Horatio Parker*
Chorus Choir, with Soprano Soloist and Trumpeter

III

"Hold High the Torch"

7. Hymn: "O Beautiful for Spacious Skies" (Fourth Stanza).....*Samuel A. Ward*

(To be sung by the Congregation, standing)

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam,
Undimmed by human tears!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

8. Reading (From Lincoln's Gettysburg Speech):

Leader: It is for us, the living, rather, to be dedicated, here, to the unfinished work that they have thus far so nobly carried on.

Choir: It is, rather, for us to be here dedicated to the great task remaining before us; that from these

honored dead we take increased devotion to that cause for which they gave the last full measure of devotion.

All: That we here highly resolve that these dead shall not have died in vain; that this nation shall, under God, have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

9. In Flanders Fields.....*Bartlett*

Soprano Soloist

10. Hail! Thou Great Song of Peace...*Densmore*

Chorus Choir, with Trumpeter

Hail! All hail!
All hail! thou great song of peace
  Nations are singing!
Out from the war-swept years,
Up from the vale of tears,
  We hear it ringing,
Joyous the clarion call!
Oh! may the God of all
  Bless what it's bringing.

Home-coming battle flags
  Herald war's ending;
Honor to heroes slain!
Welcome with loud acclaim
  Victors unbending.
True to their country's call!
Oh! may the God of all
  Send grace commending!

Hail! All hail!
All hail! fruitful years of peace
  Spreading before us!
Right has prevailed at last,
Fighting and bloodshed passed.
  Truth will restore us!
Love must man's deeds forestall;
Oh! may the God of all
  Point the way for us!
All hail! All hail!

—*Clara Endicott Sears.*

11. Marshaling of Flags[1]

12. Salute to the Flag (By Congregation, Choir, *et al.*):

"I pledge allegiance to my flag, and to the republic for which it stands, one nation, indivisible, with liberty and justice for all."

13. The Star-Spangled Banner (One stanza).

14. Benediction.

15. Taps[2]

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[1] The flags are marshaled thus: Twelve girls, dressed in white, bearing the flags, march down the aisles of the church as the last stanza of "Hail, Thou Great Song of Peace" is sung. Turning to face the audience, they hold their flags there until the close of the service.

[2] Taps may simply be sounded by a trumpet or played on a suitable stop of the organ. Or the choral arrangement by A. F. M. Custance, with trumpet obligato, may be used (Oliver Ditson edition).

C

OUR HEAVENLY HOME

(A "congregationalized" version of the cantata "The Holy City," by Alfred R. Gaul. All solo, choral, and instrumental numbers are taken from the cantata.)

PARTICIPANTS

The Choir
The Congregation
Soprano Soloist
Contralto Soloist
Tenor Soloist
Bass Soloist
Organist
Pianist
Orchestra (if available).

1. PRELUDE: Introduction to "The Holy City," "Contemplation" ..... *Gaul*

Organ, Organ and Piano, or Orchestra

I. MAN'S DESIRE FOR THE HEAVENLY HOME

2. CHORUS:

No shadows yonder!
All light and song!
Each day I wonder,
And say, "How long
Shall time me sunder
From that dear throng?"

Solo—Tenor

No weeping yonder!
All fled away!
While here I wander
Each weary day,
And sigh as I ponder
My long, long stay.

Quartet (Unaccompanied)

No partings yonder!
Time and space never
Again shall sunder.
Hearts cannot sever:
Dearer and fonder,
Hands clasp forever.

Chorus

None wanting yonder!
Bought by the Lamb,
All gathered under
The ever-green palm;
Loud as night's thunder
Ascends the glad psalm.

—*Horatius Bonar.*

3. Tenor Air:

My soul is athirst for God, yea, even for the living God; when shall I come to appear before the presence of God?

My tears have been my meat day and night while they daily say unto me, Where is now thy God? (Psa. 42: 2, 3.)

O bring me out of my trouble. (Psa. 25: 17.)

4. Hymn (Congregation standing. Tune, "Materna," Key of C Major):

O mother dear, Jerusalem!
When shall I come to thee?
When shall my sorrows have an end?
Thy joys when shall I see?
O happy harbor of God's saints!
O sweet and pleasant soil!
In thee no sorrow may be found,
No grief, no care, no toil.

No murky cloud o'ershadows thee,
Nor gloom nor darksome night;
But every soul shines as the sun;
For God himself gives light.
O my sweet home, Jerusalem,
Thy joys when shall I see?
The King that sitteth on thy throne
In his felicity?

Thy gardens and thy goodly walks
Continually are green,
Where grow such sweet and pleasant flowers
As nowhere else are seen.
Right through thy streets with silver sound,
The living waters flow,
And on the banks, on either side,
The trees of life do grow.

Those trees forevermore bear fruit,
And evermore do spring:
There evermore the angels are,
And evermore do sing.

Jerusalem, my happy home,
Would God I were in thee!
Would God my woes were at an end,
Thy joys that I might see!

—*Author unknown.*

(Congregation remain standing)

5. Responsive Hymn Reading:

Minister or Leader:

On Jordan's stormy banks I stand,
And cast a wishful eye
To Canaan's fair and happy land,
Where my possessions lie.

The People:

O the transporting, rapturous scene,
That rises to my sight;
Sweet fields arrayed in living green,
And rivers of delight!

The Leader:

O'er all those wide-extended plains
Shines one eternal day;
There God the Son forever reigns,
And scatters night away.

The People:

No chilling winds, or poisonous breath,
Can reach that healthful shore;
Sickness and sorrow, pain and death,
Are felt and feared no more.

The Leader:

When shall I reach that happy place,
And be forever blest?
When shall I see my Father's face,
And in his bosom rest?

The People:

Filled with delight, my raptured soul
  Would here no longer stay:
Though Jordan's waves around me roll,
  Fearless I'd launch away.
    (Congregation be seated)

6. Chorus:

Treble and Alto Voices

For thee, O dear, dear country,
  Mine eyes their vigils keep;
For very love, beholding
  Thy happy name, they weep.
The mention of thy glory
  Is unction to the breast,
And medicine in sickness,
  And love and life and rest.

Tenor and Bass Voices

O one, O only mansion!
  O Paradise of Joy!
Where tears are ever banished,
  And smiles have no alloy;
The Lamb is all thy splendor,
  The Crucified thy praise,
His laud and benediction
  Thy ransomed people raise.

Full Choir

With jasper glow thy bulwarks,
  Thy streets with emeralds blaze,
The sardius and the topaz
  Unite in thee their rays;

Thine ageless walls are bonded
With amethyst unpriced;
The saints build up its fabric,
And the corner-stone is Christ.
—*Tr. by John Mason Neale.*

7. Chorus:

Thine is the kingdom, for ever and ever. (Matt. 6: 13.)

I have looked for thee, that I might behold thy power and glory. (Psa. 63.)

II. The Entrancing Beauty of the Heavenly Home

8. Intermezzo, "Adoration":

Organ, Organ and Piano, or Orchestra

9. Contralto Air:

Eye hath not seen, ear hath not heard, neither have entered into the heart of man the things which God hath prepared for them that love him. (1 Cor. 2: 9.)

For he hath prepared for them a city, whose builder and maker is God. (Heb. 11: 10.)

There remaineth, therefore, a rest for the people of God.

Therefore, fear lest any come short of it. (Heb. 4: 9, 1.)

10. Bass Air and Chorus:

And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God shall be with them, and be their God.

And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, nor any more pain; for the former things are passed away. (Rev. 21: 3, 4.)

Chorus

Holy, holy, holy is the Lord of Hosts.

Air

I saw also the Lord sitting upon a throne, high and lifted up, and his train filled the temple. Above it stood the seraphims. And one cried unto another and said, Holy, holy, holy is the Lord of Hosts. (Isa. 6: 1, 2, 3.)

11. Hymn (Congregation standing. Tune, Ewing, Key of D Major):

Jerusalem the golden,
With milk and honey blest,
Beneath thy contemplation
Sink heart and voice oppressed:
I know not, O I know not
What social joys are there;
What radiancy of glory,
What light beyond compare.

They stand, those halls of Zion,
All jubilant with song,
And bright with many an angel,
And all the martyr throng;
The Prince is ever in them,
The daylight is serene;
The pastures of the blessèd
Are decked in glorious sheen.

There is the throne of David;
And there, from care released,
The song of them that triumph,
The shout of them that feast;
And they who with their Leader
Have conquered in the fight,
Forever and forever
Are clad in robes of white.

O sweet and blessèd country,
The home of God's elect!
O sweet and blessèd country
That eager hearts expect!
Jesus, in mercy bring us
To that dear land of rest;
Who art, with God the Father,
And Spirit, ever blest.
—Bernard of Cluny, tr. by John Mason Neale.
(Congregation remain standing)

III. Residents of the Heavenly Home

12. Hymn (To be read):

The Leader:

Who are these arrayed in white,
Brighter than the noonday sun,
Foremost of the sons of light,
Nearest the eternal throne?
—From the Hymn by Charles Wesley.

The People:

The saints of God! Their conflict past,
And life's long battle won at last,
No more they need the shield or sword,
They cast them down before their Lord;

O happy saints! forever blest,
At Jesus' feet how safe your rest!

The saints of God! Their wanderings done,
No more their weary course they run,
No more they faint, no more they fall,
No foes oppress, no fears appall:
O happy saints! forever blest,
In that dear home how sweet your rest!

The saints of God! life's voyage o'er,
Safe landed on that blissful shore,
No stormy tempests now they dread,
No roaring billows lift their head:
O happy saints! for ever blest,
In that calm haven of your rest!

—*W. D. Maclagan.*

13. Soprano Air:

These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb. Therefore are they before the throne of God, and serve him day and night in his temple. (Rev. 7: 14, 15.)

And they shall shine as the brightness of the firmament, and as the stars forever and ever. (Dan. 12: 3.)

14. Soprano and Contralto Duet:

They shall hunger no more; neither thirst any more; neither shall the sun light on them, nor any heat. And he that sitteth on the throne shall dwell among them. (Rev. 7: 16, 17.)

15. Chorus:

List! the cherubic host, in thousand choirs,
Touch their immortal harps of golden wires,

With those just spirits who wear victorious palms
Singing everlastingly devout and holy psalms.
—*Milton.*

IV. The Invitation to Enter the Heavenly Home

16. Hymn (To be read by all, seated):

Beyond the smiling and the weeping,
I shall be soon;
Beyond the waking and the sleeping,
Beyond the sowing and the reaping,
I shall be soon.

Beyond the blooming and the fading,
I shall be soon;
Beyond the shining and the shading,
Beyond the hoping and the dreading,
I shall be soon.
—*Horatius Bonar.*

17. Contralto Air:

Then shall the King say, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world. (Matt. 25: 34.)

For it is your Father's good pleasure to give you the kingdom. (Luke 12: 32.)

18. Closing Chorus:

Great and marvelous are thy works, Lord God Almighty; just and true are thy ways, thou King of Saints! (Rev. 15: 3.)

To thee all angels cry aloud, the heavens and all the powers therein, to thee cherubim and seraphim continually do cry, Holy, holy, holy is the Lord of Hosts! (Te Deum.)

Before the mountains were brought forth, or the earth and the world were made, thou art from everlasting. Alleluia! Amen. (Psa. 90: 2.)

19. Prayer and Benediction, by Pastor or Leader.

III

PROGRAMS AND SERVICES FOR FESTIVALS AND SPECIAL OCCASIONS

A. Sunday School Hymn Festival Program, With Exposition of the Pipe Organ.

B. Sunday School Hymn Festival Program, "Loyalty to Christ."

C. Sunday School Hymn Festival Program, "The Christian Life."

D. Short Festival Service for Choir and Congregation.

E. Full Festival Service With Correlated Stereopticon Slides, "The Music of Four Great Faiths."

F. "The Coming of the King," Choral Christmas Service With Correlated Stereopticon Slides.

G. "The Seven Last Words of Christ," Visualized With Stereopticon Slides. A Service for Good Friday.

NOTE.—The following services and programs were not arranged expressly for this work, but are programs taken from the actual experience of the writer. They have proven attractive to the public, reverent, dignified, and impressive, and have afforded splendid means for utilizing the choirs of the church and church school.

In presenting these, or similar services, every detail must be carefully worked out in advance, so that the services may proceed with precision and smoothness. Without exception a full printed libretto program should be placed in the hands of the congregation. Otherwise the best results will not be obtained.

Both choirs and congregation should be thoroughly prepared for the services, and too high standards of preparation cannot be established.

A

HYMN FESTIVAL PROGRAM ADAPTED FROM THE PROGRAM OF THE NORUMBEGA DISTRICT SUNDAY SCHOOL ASSOCIATION FESTIVAL, HELD IN ELLIOT CONGREGATIONAL CHURCH, NEWTON, MASSACHUSETTS, MAY 6, 1923.

1. OUT-OF-DOORS PROCESSIONAL:

   "Onward, Christian Soldiers!" *Sabine Baring-Gould*
   Tune, "St. Gertrude" ..... *Arthur S. Sullivan*
   Combined Sunday Schools, Led by Trumpeters

2. PRELUDE IN THE CHURCH. "CANZONETTA" . *Marshall*
   Organist

3. HYMN (Praise to the Creator):

   "For the Beauty of the Earth" ... *F. S. Pierpont*
   Tune, "Dix" ..... *Conrad Kocher*

4. CALL TO WORSHIP (Psalm 100, read responsively):

   Leader: Make a joyful noise unto the Lord, all ye lands.

   People: Serve the Lord with gladness;
   Come before his presence with singing.

   Leader: Know ye that the Lord, he is God;
   It is he that hath made us, and not we ourselves;
   We are his people, and the sheep of his pasture.

   People: Enter into his gates with thanksgiving,
   And into his courts with praise;
   Be thankful unto him and bless his name.

Leader: For the Lord is good; his mercy is everlasting;
And his truth endureth to all generations.

5. Hymn (Paraphrase of Psalm 23):

"The King of Love My Shepherd Is"....
Henry W. Baker
Tune, "Dominus Regit Me".....*John B. Dykes*

6. Prayer (To be read in unison):

O God, before whose throne in heaven the saints, standing on the sea of glass, sing the song of Moses and the Lamb; grant us so to sing thy praises here with the spirit, and with the understanding also, that we may be counted worthy to learn the new song, which none can learn save those that shall be redeemed from the earth; through Jesus Christ our Lord.

O God, our heavenly Father, make us ready now to worship thee in spirit and in truth. Teach us to understand and love thy holy service and help us to be reverent and attentive, guarding us from all wandering thoughts and unseemly actions, and make all that we shall say and do acceptable unto thee; through Jesus Christ our Lord.

O heavenly Father, cleanse our hearts and help us to worship thee in spirit and in truth. Keep our minds from idle and worldly thoughts, and grant that the prayers and praises of thy people may go up from thy holy temple on earth to thy mercy seat in heaven; through Jesus Christ our Lord. Amen. (Adapted from *Service and Prayers*, Thirkield, pp. 84, 85.)

7. Response After Prayer, "Hear our Prayer, O Lord".....*George Whelpton*
Combined Junior and Intermediate Choirs

8. Address, "The Pipe Organ," with Demonstration.

(The construction and use of the organ. How an organ is made. The number of pipes, stops, etc. Comparison of the various stops with instruments of the symphony orchestra, sounding each stop in demonstration. The loudest and softest stops. The highest and lowest notes. Possibilities of crescendo and decrescendo, etc.)

9. Hymn-Anthem:

"O Worship the King".....*Robert Grant*
Anthem by.....*J. H. Maunder*
Combined Junior and Intermediate Choirs With Adult Mixed Double Quartet or Small Choir

10. Hymn (Prayer for our country):

"God of Our Fathers".....*D. C. Roberts*
Tune, "National Hymn".....*George W. Warren*

11. Hymn—Dramatized (Concern for the Whole World):

"Fling Out the Banner".....*George W. Doane*
Tune, "Doane" (or "Waltham").*John B. Calkins*

12. Hymn (Pledge of Allegiance to the Heavenly Father):

"Lead On, O King Eternal"..*Ernest W. Shurtleff*
Tune, "Lancashire".....*Henry Smart*

13. Benediction.

(After the Benediction let the Congregation be seated until the postlude has been played.)

14. Postlude—"March in D".....*Dudley Buck*

B

HYMN FESTIVAL PROGRAM ADAPTED FROM THE PROGRAM OF THE NORUMBEGA DISTRICT SUNDAY SCHOOL ASSOCIATION FESTIVAL, HELD IN ELLIOT CONGREGATIONAL CHURCH, NEWTON, MASSACHUSETTS, MAY 14, 1922.

1. PRELUDE: "Processional March" ..... *Rouher*
   ORGANIST
2. INVOCATION ..... *Karl P. Harrington*
   Combined Junior and Intermediate Choirs
3. CALL TO WORSHIP, in hymn stanzas, to be read responsively:

Leader: Come, ye that love the Lord,
And let your joys be known;
Join in a song with sweet accord,
While ye surround his throne.

People: O for a thousand tongues to sing
My great Redeemer's praise,
The glories of my God and King,
The triumph of his grace!

Leader: Let those refuse to sing
Who never knew our God,
But servants of the heavenly King
May speak their joys abroad.

People: Shall hymns of grateful love
Through heav'n's high arches ring,
And all the hosts above
Their songs of triumph sing;
And shall not we take up the strain,
And send the echo back again?

Leader: Then let our songs abound,
And every tear be dry;
We're marching through Emmanuel's ground
To fairer worlds on high.

4. HYMN:
"Come, Thou Almighty King"...*Charles Wesley*
Tune, "Italian Hymn".....*Felice Giardini*

5. UNISON READING (May be memorized): Psalm 121.

6. PRAYER.

7. OFFERTORY ANTHEM: "Lord, Thy Children Guide and Keep".....*J. H. Maunder*

8. THE HYMN MESSAGE: Theme, "Loyalty to Christ."
a. Hymn:
"Crown Him with Many Crowns".....
Matthew Bridges
Tune, "Diadem ata".....*George J. Elvey*
b. Hymn:
"Fairest Lord Jesus".....*Author Unknown*
Tune: "Crusaders' Hymn".....
Arr. by Richard S. Willis
c. Hymn:
"In the Cross of Christ I Glory"..*John Bowring*
Tune: "Rathbun".....*Ithamar Conkey*
d. Hymn:
"My Faith Looks Up to Thee"...*Ray Palmer*
Tune, "Olivet".....*Lowell Mason*

9. THE MESSAGE IN STORY: A story bearing on the general theme to be selected and told at this point in the service.

10. Closing Hymn:

"Day Is Dying in the West".....
Mary A. Lathbury

Tune, "Evening Praise"....*William F. Sherwin*

11. Benediction

(After the Benediction let the Congregation be seated until the postlude has been played.)

12. Postlude: "Let There Be Light".....*Dubois*

C

HYMN FESTIVAL PROGRAM ADAPTED FROM THE PROGRAM OF THE NORUMBEGA DISTRICT SUNDAY SCHOOL ASSOCIATION FESTIVAL, HELD IN ELLIOT CONGREGATIONAL CHURCH, NEWTON, MASSACHUSETTS, MAY 15, 1921.

1. PRELUDE—Organist.....*Selected*

2. CALL TO WORSHIP:

Leader: O sing unto the Lord a new song,
Sing unto the Lord, all the earth.

People: Sing unto the Lord, bless his name;
Show forth his salvation from day to day.

Leader: Declare his glory among the heathen,
His wonders among all people.

People: For the Lord is great, and greatly to be praised.

All: HONOR AND MAJESTY ARE BEFORE HIM;
STRENGTH AND BEAUTY ARE IN HIS SANCTUARY.

3. HYMN:

"How Firm a Foundation".....*George Keith*
Tune, "Portuguese Hymn"..*Composer Unknown*

4. PRAYER:

5. RESPONSE TO PRAYER (First stanza of the hymn):

"Nearer, My God, to Thee"....*Sarah F. Adams*
Tune, "Bethany".....*Lowell Mason*

6. ANTHEM: "Lift up Your Heads, O Ye Gates"
Knowlton
Combined Junior and Intermediate Choirs

7. HYMN THEME: "The Christian Life."
(1) The Christian life means communion with God:
Unison Reading: Psalm 121 (may be memorized).
(2) The Christian life means loyalty to Christ:
(*a*) *Hymn-Anthem:*
"Jesus Calls Us O'er the Tumult"..... *Cecil F. Alexander.*
Anthem setting by.... *F. F. Bullard*
(*b*) *Hymn:*
"My Faith Looks Up to Thee"..... *Ray Palmer*
Tune, "Olivet"..... *Lowell Mason*

8. OFFERTORY: "Melodie"..... *Rousseau*

9. OFFERTORY SENTENCE:
"All things come of thee, O Lord;
And of thine own have we given thee."
Chant Tune: "Presentation of Alms".... *Composer Unknown*

10. HYMN THEME: "The Christian Life" (continued).
(1) The Christian life means aggressive work for the kingdom of God in the nation and in the world.
(*a*) *Hymn:*
"O Beautiful for Spacious Skies"..... *Katherine Lee Bates*
Tune, "Materna". *Samuel A. Ward*

(*b*) (Dramatized):

"Fling Out the Banner"..... *George W. Doane*

Tune, "Doane" (or "Waltham").....*John B. Calkins*

(2) The Christian life means service to others:

(*a*) *Story*, bearing on the theme of Christian service, to be selected and told at this point in the service.

(*b*) *Hymn:*

"O Master Let Me Walk With Thee"..*Washington Gladden*

Tune, "Maryton"..*H. Percy Smith*

11. BENEDICTION

(After the Benediction let the Congregation be seated until the postlude has been played.)

12. POSTLUDE.....*Selected*

Organist

D

Short Festival Service For Choir and Congregation

From the service-programs arranged by Professor H. Augustine Smith for the International Christian Endeavor Convention held at Des Moines, July 4 to 9, 1923. Used by permission.

THREE WAYS TO CHRIST

I. The Way of Green Pastures:

1. *Hymn* (Tune, "Bradbury").....
William B. Bradbury

Saviour, like a Shepherd lead us,
Much we need thy tenderest care;
In thy pleasant pastures feed us,
For our use thy folds prepare:
Blessèd Jesus, blessèd Jesus,
Thou hast bought us, thine we are.
—Author Unknown.

2. Unison Psalm Reading: Psalm 23, "The Lord Is My Shepherd."

3. Hymn (Second stanza):

We are thine, do thou befriend us,
Be the guardian of our way;
Keep thy flock, from sin defend us,
Seek us when we go astray;
Blessèd Jesus, blessèd Jesus,
Hear, oh hear us when we pray,

4. Anthem: "Listen to the Lambs" . *Nathaniel Dett*

II. The Way of the Water of Life:

1. Hymn (Tune, "Bread of Life") . . . . . *William F. Sherwin*

Break thou the bread of life,
Dear Lord, to me,
As thou didst break the loaves
Beside the sea;
Beyond the sacred page
I seek thee, Lord;
My spirit pants for thee,
O living Word!

Bless thou the truth, dear Lord,
To me, to me,
As thou didst bless the bread
By Galilee;
Then shall all bondage cease,
All fetters fall;
And I shall find my peace,
My All-in-All. —*Mary A. Lathbury.*

2. Unison Reading:

Ho, every one that thirsteth, come ye to the waters, and he that hath no money; come ye, buy, and eat;

I am the bread of life. He that cometh to me shall never hunger; and he that believeth on me shall never thirst.

The Spirit and the bride say, Come. And let him that heareth say, Come.

And let him that is athirst come.

And whosoever will, let him take of the water of life freely.

3. Anthem: "Ho, Every One That Thirsteth".....*Macfarlane*

III. The Way of the Cross:

1. Unison Reading, from Isaiah 53:

He is despised, and rejected of men; a man of sorrows, and acquainted with griefs,

Surely he hath borne our griefs, and carried our sorrows:

He was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed.

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

2. Instrumental Theme—"Calvary."

3. Anthem: "Fling Wide the Gates" (From "The Crucifixion").....*Stainer*

E

Full Festival Service With Correlated Stereopticon Slides

THE MUSIC OF FOUR GREAT FAITHS

Jewish, Russian-Greek, Roman, Protestant

From the programs prepared by Professor H. Augustine Smith for use at Lake Chautauqua during the season of 1924. Used by permission.

ROMAN (Latin Hymnody and Music):

1. Prelude-Evocation in the Sistine Chapel..*Liszt*
   Founded on the "Miserere".....*Allegri*
   "Ave Verum".....*Mozart*
2. Evening Hymn (sung at a distance): "Ecce Jam Noctis Tenuatur Umbra."
   Gregory the Great, Sixth Century ("Consolation"—Mendelssohn).

Now, when the dusky shades of night, retreating
Before the sun's red banner, swiftly flee;
Now, when the terrors of the dark are fleeting,
O Lord, we lift our thankful hearts to thee—

To thee, whose word, the fount of light unsealing,
When hill and dale in thickest darkness lay,
Awoke bright rays across the dim earth stealing,
And bade the even and morn complete the day.

Look from the tower of heaven, and send to cheer us
Thy light and truth, to guide us onward still;
Still let thy mercy, as of old, be near us,
And lead us safely to thy holy hill.

So when the morn of endless light is waking,
And shades of evil from its splendors flee,
Safe may we rise, the earth's dark breast forsaking,
Through all the long bright day to dwell with thee.

3. Anthem-Gloria Patri et Filio.....*Palestrina*

4. Processional or Antiphonal Anthem—"Salve Festa Dies"—Fortunatus, Fifth Century. Music by Homer N. Bartlett.

5. Congregational Singing—Old Latin Hymns and Tunes:

Veni Emmanuel—"O come, O come, Emmanuel."
Adeste Fideles—"O come, all ye faithful."
Chorus in Latin—Venite adoramus, Dominum.
O Quanta Qualia—"O what the joy and the glory."

6. Instrumental—"Ave Maria".....*Bach-Gounod*

7. Latin Spirituals—Quartet or Chorus.

Song of the Nuns of Coventry.
Alla Trinita Beata.

8. Bass Solo—Confutatus maledictis (from the "Requiem Mass").....*Verdi*

A Portion of the Dies Irae.

9. Selections from the "Stabat Mater"....*Rossini*

Quartet and Chorus—"Stabat Mater Dolorosa."
Duet for Soprano and Contralto—"Quis Est Homo."
Quartet—"Sancta Mater, Istud Agas."
Soprano Solo and Chorus—"Inflammatus."

10. Gregorian Chant—"Tonus Peregrinus."

Hymn Tune, "Hamburg," from the First Gregorian Tone.
Hymn Tune, "Orientis Partibus."

11. THREE LATIN HYMNS VISUALIZED (Stereopticon slides):

Palm Sunday Processional of the Ninth Century

All glory, laud, and honor — TRIUMPHAL ENTRY—Gérome
To thee, Redeemer, King,
To whom the lips of children
Made sweet hosannas ring!
The people of the Hebrews — TRIUMPHAL ENTRY—Modern
With palms before thee went;
Our praise and prayer and anthems
Before thee we present.

Thou art the King of Israel, — TRIUMPHAL ENTRY—Doré
Thou David's royal Son,
Who in the Lord's name comest,
The King and Blessèd One. — TRIUMPHAL ENTRY—Renan
To thee, before thy passion,
They sang their hymns of praise;
To thee, now high exalted, — ASCENSION—Shileds
Our melody we raise.

Thou didst accept their praises; — TRIUMPHAL ENTRY—Hole
Accept the prayers we bring,
Who in all good delightest,
Thou good and gracious King.

All glory, laud, and honor
To thee, Redeemer, King,
To whom the lips of children
Made sweet hosannas ring!

TRIUMPHAL ENTRY—Plockhorst

Passion Hymn of the Eleventh Century

O sacred Head, now wounded,
With grief and shame weighed down,
Now scornfully surrounded
With thorns, thine only crown;
How art thou pale with anguish,
With sore abuse and scorn.
How does that visage languish,
Which once was bright as morn!

HEAD OF CHRIST—Beraud

ECCE HOMO—Reni

HEAD OF CHRIST—Munkácsy

What language shall I borrow
To thank thee, dearest Friend,
For this thy dying sorrow,
Thy pity without end?
O make me thine forever!
And should I fainting be,
Lord, let me never, never
Outlive my love to thee.

HEAD OF CHRIST (Gethsemane)—Hofmann

THE SCOURGING—Shileds

SHEPHERD OF JERUSALEM—Norris

Blessed Virgin Mary Hymn of the Ninth Century

Ave, maris stella,	ANNUNCIATION—Hacker
Dei mater alma,	
Atque semper virgo,	ANNUNCIATION—Shileds
Felix coeli porta.	
Solve vincla reis:	SISTINE MADONNA—Raphael
Profer lumen coecis,	
Mala nostra pelle,	MADONNA—Bodenhausen
Bona cuncta posce.	
Vitam Praestra puram,	MADONNA OF WORKSHOP—Dagnan-Bouberet
Iter para tutum,	
Ut, videntes Jesum,	MADONNA—Feruzzi
Semper collatemur.	
Sit laus Deo Patri,	VIRGIN AT CROSS—Delaroche
Summo Christo decus,	
Spiritui Sancto:	MARYS GOING TO SEPULCHER
Tribus honor unus.	

Musical Setting—"Jesus, Friend of Sinners," by *Grieg*. Sung by Octet of voices at a distance (in Latin).

12. Prayer Hymn—Veni Creator Spiritus (Said or read silently):

Come, Holy Ghost, our souls inspire,
And lighten with celestial fire.
Thou the anointing Spirit art,
Who dost the sevenfold gifts impart.

Thy blessed unction from above
Is comfort, life, and fire of love.
Enable with perpetual light
The dullness of our blinded sight.

Anoint and cheer our soilèd face
With the abundance of thy grace,
Keep far our foes, give peace at home;
Where thou art guide, no ill can come.

Teach us to know the Father, Son,
And thee, of both, to be but One;
That through the ages all along,
This may be our endless song:
Praise to the eternal merit,
Father, Son, and Holy Spirit.

13. Soprano Solo, Chorus and Violin Obligato—Agnus Dei.....*Bizet*

14. Closing Congregational Hymn—Jesu, Dulcis Memoria of Eleventh Century—"Jesus, the Very Thought of Thee"—sung to "St. Agnes".....*Dykes*

15. Closing Benediction in Quartet:

Antiphon
Prayer
Distant Chorus and Recessional

Organ Postlude
From "The Hora Novissima" of the Twelfth Century.
Quartet—Hic Breve Vivitur (from "Hora Novissima").....*Parker*
Antiphon—"For Thee, O Dear, Dear Country" (from "The Holy City").....*Gaul*
Prayers—

O sweet and blessèd country,
The home of God's elect.
O sweet and blessèd country,
That eager hearts expect!
Jesus, in mercy bring us
To that dear land of rest,
Who art, with God the Father
And Spirit, ever blest.

Recessional and Distant Chorus—"Jerusalem, the Golden".....*Le Jeune*
Postlude—"Jerusalem the Golden," with Variations.....*Sparks*

F

"THE COMING OF THE KING"

A Choral Christmas Service With Correlated Stereopticon Slides. Based on Handel's Oratorio the "Messiah."

Service prepared in cooperation with H. Augustine Smith. As presented at Centenary Methodist Episcopal Church, Auburndale, Christmas, 1921.

Part I

Prophecy of the Coming of Christ

1. Overture to the "Messiah".....*Handel*
   Organ
2. Tenor Recitative: "Comfort Ye My People."
3. Tenor Air: "Every Valley Shall Be Exalted."
4. Chorus: "And the Glory of the Lord."
5. Bass Recitative: "Thus Saith the Lord."
6. Bass Air: "But Who May Abide the Day of His Coming."
7. Alto Recitative: "Behold, a Virgin Shall Conceive."
8. Alto Air and Chorus: "O Thou That Tellest Good Tidings."
9. Bass Recitative: "For Behold, Darkness Shall Cover the Earth."
10. Prayer, by the Pastor or Leader.

Part II

The Prophecy Fulfilled

(As the last part of the Pastoral Symphony is played let the lights be gradually lowered, and as the first recitative is begun let the first picture be immediately thrown on the screen. Care must be taken to afford the choir and accompanist good light without spoiling the pictures on the screen. The operator of the stereopticon must have a carefully marked vocal score before him, and must quickly and quietly change the pictures on the screen to accord with the music.)

11. Pastoral Symphony.

12. Soprano Recitative: "There Were Shepherds Abiding in the Field."
Picture: "Star of Bethlehem," *Taylor.*

13. Soprano Recitative: "And lo, the Angel of the Lord."
Picture: "Angel Appearing to the Shepherds," *Copping.*

14. Soprano Recitative: "And the Angel Said Unto Them."
Pictures: "The Angel and the Shepherds," *Hole.*
"The Angel and the Shepherds," *Beale.*
"Holy Night," *Correggio.*

15. Soprano Recitative: "And Suddenly There Was With the Angel."
Picture: "Angels Appearing to the Shepherds," *Plockhorst.*

16. Chorus: "Glory to God in the Highest."

Pictures: "Song of the Angels," *Anon.*
"Ye Shall Find Me When Ye Seek Me," *Pauwels.*
"Song of the Angels," *Moran.*
"Where Two or Three Are Gathered Together," *Hole.*
"Angels in Dante's Paradise," *Anon.*
"Christmas Bells," *Blashfield.*

17. Soprano Air: "Rejoice Greatly, O Daughter of Zion."

Pictures: During Prelude, Word Slide of the Solo.
"Isaiah," from the "Frieze of the Prophets," *Sargent.*
"Hosea," from the "Frieze of the Prophets," *Sargent.*
"The Promise of the Future," *Zmurko.*
"The Triumphal Entry," *Doré.*
Detail, "Christ Before Pilate," *Munkácsy.*
"The Hope of the World," *Copping.*
"Christmas Bells," *Hole.*
"The Triumphal Entry," *Hole.*
"Song of the Angels," *Anon.*

18. Chorus: "For Unto Us a Child Is Born."

Pictures: During Prelude, Word Slide of the Chorus.
Then successive pictures of the Nativity by different artists.

19. Alto Recitative: "Then Shall the Eyes of the Blind Be Opened."
Picture: "Healing Blind Bartimaeus," *Copping.*

20. Alto Aria: "He Shall Feed His Flock Like a Shepherd."
Pictures: During Prelude, Word Slide of this, and the following airs.
"The Good Shepherd," *Plockhorst.*
"The Good Shepherd," *Dobson.*
"The Door of the Fold," *Parker.*
"The Lost Sheep," *Soord.*

21. Soprano Air: "Come Unto Him, All Ye That Labor and Are Heavy Laden."
Pictures: "Faith," *Armitage.*
"Christ and the Fishermen," *Zimmermann.*
"And They Shall Follow Him," *Wehle.*
"The Great Invitation," *Copping.*

(Here let the lights be turned on once again, but not too suddenly.)

22. Chorus: "Hallelujah! For the Lord God Omnipotent Reigneth."

23. Benediction.

VII

"THE SEVEN LAST WORDS OF CHRIST"

THEODORE DUBOIS

A Cantata For Good Friday, With Correlated Stereopticon Slides. Picture Correlation by H. Augustine Smith.

Note:—The pictures may either be correlated as here with alternate numbers of the cantata, those between being sung without pictures, or fewer slides may be used for each word and the subjects given can be extended to visualize the entire work. The writer has used both methods with entire satisfaction.

THE FIRST WORD:

1. "Ecce Homo," *Reni.*
2. "Let Him Be Crucified," *Tissot.*
3. "Christ Bearing the Cross," *Beraud.*
4. "Christ Bearing the Cross," *Tiepolo.*
5. "And When They Were Come," *Mastroianni.*
6. "Christ Between Two Thieves," *Rubens.*
7. "The Crucifixion," *Tintoretto.*
8. "Christ in Gethsemane" (The head only), *Hofmann.*
9. "The Crucifixion," *Munkácsy.*
10. "Christ on the Cross and the Three Marys" (Detail of the preceding picture), *Munkácsy.*

THE THIRD WORD:

1. "Mater Dolorosa," *Bouguereau.*
2. "Virgin at the Foot of the Cross," *Delaroche.*

3. "St. John and the Virgin Mary," *Plockhorst.*
4. "Marys at the Foot of the Cross," *Bouguereau.*
5. "The Crucifixion" (Stabat Mater), *Lazerges.*
6. "Mater Dolorosa," *Delaroche.*
7. "At the Foot of the Cross," *Aubert.*
8. "Mater Dolorosa," *Reni.*

THE FIFTH WORD:

1. "The Crucifixion," *Van Dyck.*
2. "The Crucifixion," *Robusti.*
3. "The Crucifixion," *de Champaigne.*
4. "The Crucifixion," *Hofmann.*
5. "The World's Ingratitude," *Burton.*
6. "The Penitent Thief," *Tissot.*
7. "The Crucifixion," *Delacroix.*
8. "The Crucifixion," *Hole.*
9. "Ecce Homo," *Beraud.*
10. "The Crucifixion," *Linson.*
11. "The Crucifixion," *Carrière.*
12. "The Crucifixion," *Burne-Jones.*
13. "The Crucifixion," *Bulleid.*
14. "The Crucifixion," *Velasquez.*

THE SEVENTH WORD:

1. "It Is Finished," *Mastroianni.*
2. "Christ on the Cross," *Rubens.*
3. "Return From Calvary," *Smaltz.*
4. "Golgotha," *Gérôme.*
5. "The Crucifixion," *Duran.*
6. "Job's Flocks Destroyed," *Gilbert.*
7. "The Night of the Crucifixion," *Doré.*
8. "Descent From the Cross," *Béraud.*
9. "Descent From the Cross," *Aubert.*

10. "Entombment," *Piglhein.*
11. "Christ Appearing to Mary," *Hole.*
12. "Christ and the Holy Women," *Golz.*
13. "Jesus at Emmaus," *L'Hermitte.*
14. "The Ascension," *Von Uhde.*

IV

BIBLIOGRAPHY

A. Art.

B. Music.

C. Music in Religion and Worship.

D. Hymnology.

E. Choir and Choral Directing.

F. Organizing and Training Children's Choirs.

G. Orchestras and Bands.

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